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SEPTEMBER 1989

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guitar

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GOODBYE PORK PIE HAT

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TRANSCRIPTION TO

EYES OF A STRANGER

STEVE HOWE

TRANSCRIPTION TO

I'VE SEEN ALL GOOD PEOPLE

BASS LINE INCLUDED

PETE TOWNSHEND

POSTER FEATURE

TRANSCRIPTION TO

BEHIND BLUE EYES

BASS LINE INCLUDED

THE BEACH BOYS

TRANSCRIPTION TO

CALIFORNIA GIRLS

BASS LINE INCLUDED

WHO IS BLUES?

SEE PAGE 8

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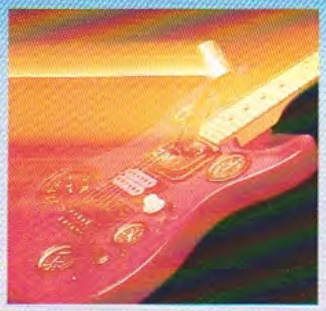

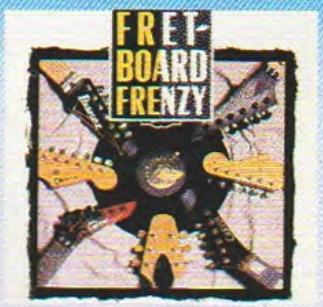

Fretboard Frenzy SH-1041
Fretboard Frenzy serves up a steaming platter of some of Shrapnel's finest guitar moments, including performances by Greg Howe, Racer X, Cacophony, Joey Tafolla, Dr. Mastermind, Marty Friedman, Jason Becker, and Apocrypha. **Only available in Cassette & CD.**

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Apocrypha/The Eyes Of Time SH-1039 Apocrypha's second album offers a collection of grinding metal tunes led by songwriter/lead guitarist Tony Fredianelli. "The Eyes Of Time" is an ultra-heavy recording featuring searing guitar riffs, intense vocals, and a powerhouse rhythm section.

Tony MacAlpine/Edge of Insanity SH-1021. This incredible neo-classical fusion album includes renowned bassist Billy Sheehan and world class drummer Steve Smith who combine with MacAlpine for one of the hottest power trios of all time. Edge of Insanity is a candidate for the most intense guitar oriented album ever recorded.

Marty Friedman/Dragon's Kiss SH-1035. As one half of the progressive guitar oriented group Cacophony, Marty Friedman has completed his first solo album, an intense classical/speed metal instrumental full of complicated changes, impressive solo work and incredible drumming from Deen Castronova. A real eye-opener for those seeking something fresh and inventive.

Greg Howe SH-1037. This potent debut album combines bluesy elements with Greg's own incredible state-of-the-art technique. Laden with adventurous rhythm tracks from poll-winning bassist Billy Sheehan and progressive drummer Atma Anur, this album seems destined to become a favorite of guitar fans everywhere.

Vinnie Moore/Mind's Eye SH-1027. This new guitar hero's solo debut features stunning metal/classical instrumentals. Winner of Guitar Player Magazine's 1987 readers poll 'Best New Talent' award, Vinnie Moore's debut album features phenomenal guitar work supported by drummer Tommy Aldridge, bassist Andy West, and keyboardist Tony MacAlpine.

Jason Becker/Perpetual Burn SH-1036. As one half of Cacophony's progressive guitar team, Jason Becker then only 17, wowed guitar lovers with his blistering fret-work on the band's debut album. Now, one year later, he's recorded a solo album that some feel has set new standards in progressive music.

Racer X/Live Extreme Volume SH-1038. Finally Racer X's live show has been captured on tape! In addition to incredible renditions of Racer X's old favorites and three new songs, Paul Gilbert, Bruce Bouillet, John Alderete, and Scott Travis each cut loose with their own shredding solo pieces. This album should especially impress those who love twin guitar harmony leads.

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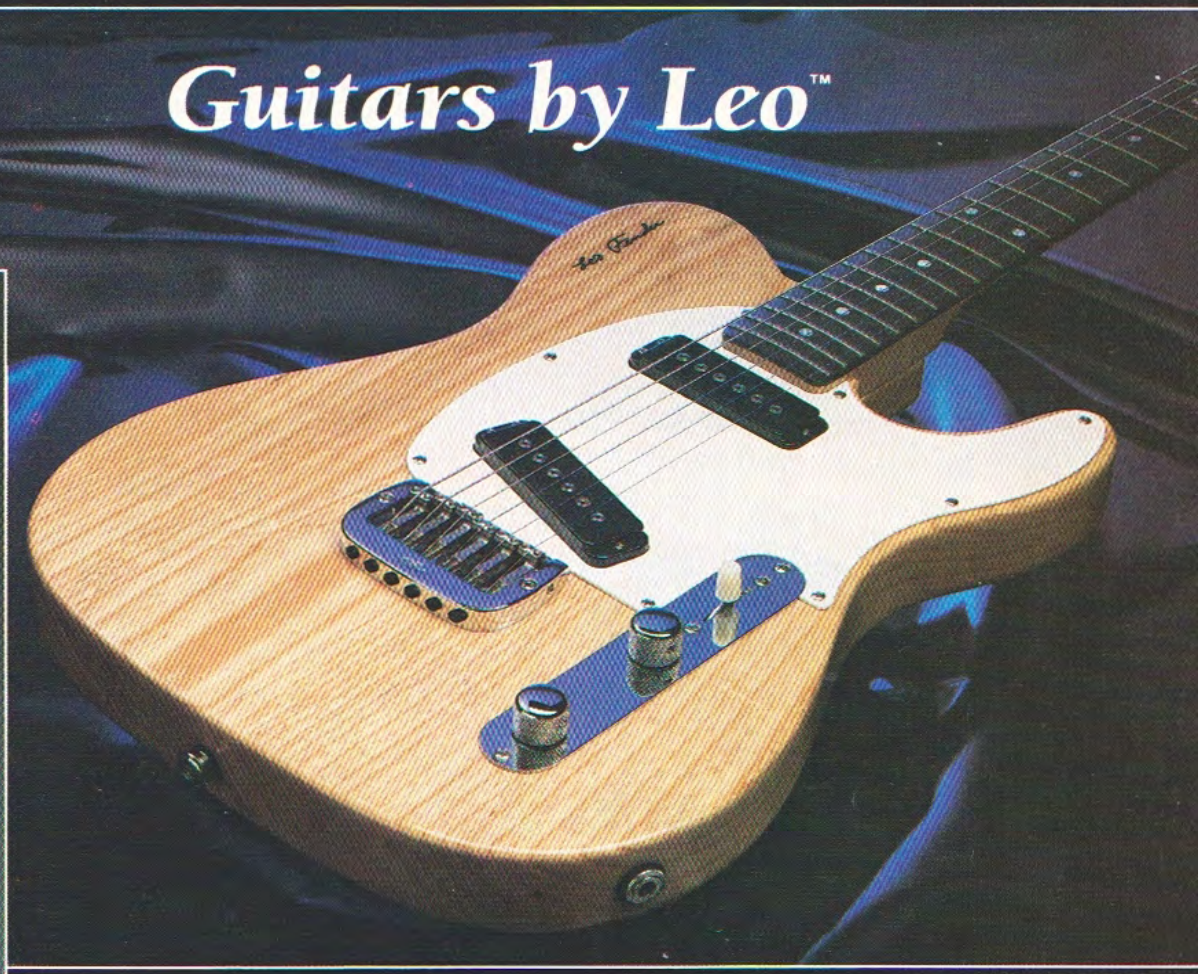

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SEPTEMBER, 1989
VOLUME 6 NO. 11

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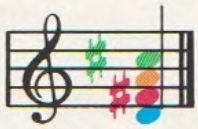

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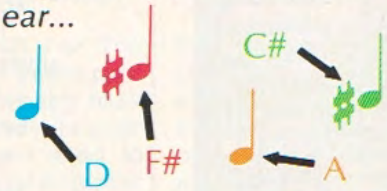

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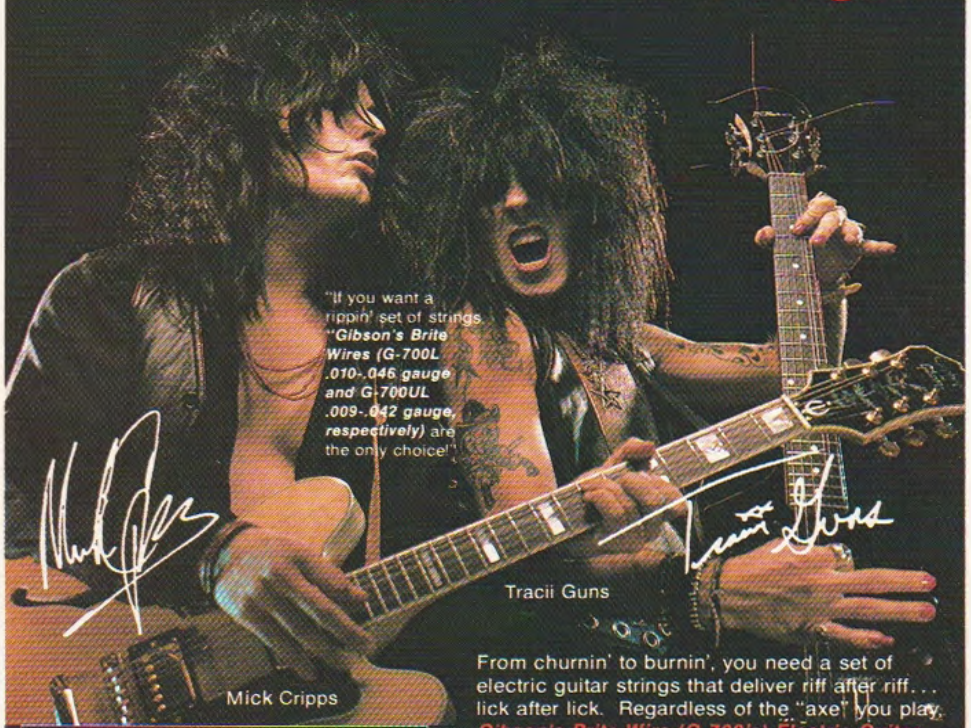

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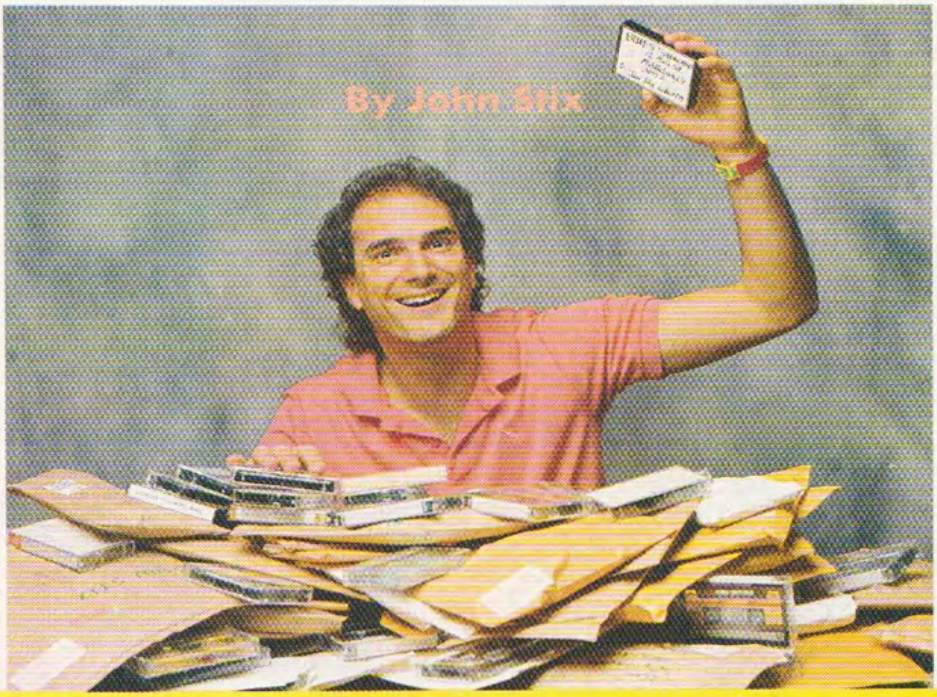
INTRODUCING!

guitar™ RECORDINGS

By John Stix



Robin Visotsky

When we started GUITAR For The Practicing Musician six years ago, we were sure we had what it took to stand tall on our own and win over an audience. There was no need to copy anybody else. A rock guitar magazine which you read with your guitar in your hands was meant to inspire and create the next generation of players. The idea was to demystify the music and make it available to anyone, at any level. The magazine delved into the creative process and the music was the manifestation of that creativity. It was all clearly bound together. Needless to say, it worked out so well that now we've even got imitators. But as the saying goes, flattery will get you nowhere. If you're the leader, you've got to lead. So now we present the next logical step, a record label designed to give the next generation of rock guitarists an instrumental forum for their own creativity. So GUITAR Recordings is born.

Tapes came in steadily, even from the first, but it seemed manageable. You have a little quiet moment and the music tells all; it's there or it isn't. At least that's what happens with the first few dozen. But then our intentionally low key announcement of the formation of GUITAR Recordings in the Callboard section suddenly kicked in. TDK and Maxell stock hit the roof, as mountains of tapes, with bios and pictures, came pouring in, straining the limits of overtime, and wearing out at least two cassette players (so far) and six pairs of ears. Is this what we wanted when we started our label? You bet it is.

Rather than waiting until we found the right player to kick off the label, we thought it would be great to start off with a compilation disc, featuring some hot contemporary guitarists who have become friends of the magazine during our six year tenure. Where Miles Copeland's Guitar Speak series was interested in re-lighting a fire for some of the best classic players, we were out to present brand new compositions from the new generation of players favored by our readers. Jennifer Batten's killer tapping extravaganza, "Giant Steps," was the first completed tape delivered. When fellow GUITAR contributers, like Jeff Watson, Vivian Campbell and Vinnie Moore, called in to see what we had in mind for our record, we just played them Jennifer's tune and they knew this was not to be a laid-back affair. Leslie West dropped by with "Born to Be Wild," and played it for the office—not just our office, but every office within a two mile radius of his ringing chords. Billy Sheehan had recorded a new piece just for us, but scrapped it because it wasn't quite there. He ended up using it as the intro to Mr. Big's "Had Enough." Instead, we all decided to put in the classic solo bass piece, "NV43345," from his Talas days. Vivian Campbell gave us a choice of tunes. We chose "Sixgunz," his first instrumental, and the first song ever released under his own name. Randy Coven actually had a fully produced rendition of "Play That Funky Music," which he sent to Jeff Watson, who redid practically the whole thing, turning it into a guitar showcase for himself and Allan Holdsworth. Mike Varney had a production hand in this one. We asked our former Open Ears Columnist, Steve Morse, for a rocker, and sometime in the middle of his work with Kansas and his latest solo album, he composed "Southern Steel" as requested. Paul Gilbert covered "El Becko," after deciding not to go for his original idea to do Boston's "Foreplay." Roving reporter, Elliott

Continued on Page 152

LETTERS

Send letters to: Letters, P.O. Box 1490, Port Chester, NY, 10573

Dear GUITAR,

I've just received your June '89 issue and it's fantastic. Andy Aledort's article on Jeff Healey was fabulous. I also feel Wolf Marshall does the best transcriptions I've ever seen. As I said before, I have been playing guitar for a few years now; your magazine has helped me more than my guitar teacher.

Chris Hiotakis
Monroe, CT

Dear GUITAR,

This publication is without a doubt the world's foremost guitar magazine available. Once again you proved this with your June '89 feature on Jake E. Lee. I saw Jake with Ozzy in 1983 at the US Festival Heavy Metal Day in Glen Helen Park, CA. Under poor acoustic conditions and scorching heat, Jake put on one of the best musical performances I've ever seen. Ever since then Jake has been my guitar idol. In the interview, Jake seemed to somewhat downplay his talent. I hope that didn't mislead any readers; his ability is totally mind-boggling. *The Ultimate Sin* was one of the albums that brought heavy metal out into the open and broke down some of the barriers of radio station formats around the world.

Chris Wilt
Arlington, TX

Dear GUITAR,

I'm writing about Wolf Marshall's Music Appreciation of Metallica in the June issue. I'm glad to see this band getting the proper recognition. The scale/mode explanation in the article is great for learning more about their techniques. Thanks, Wolf.

Bill Jones
Springfield, VA

Dear GUITAR,

I have recently begun to play bass and acoustic guitar. I have found that reading your magazine has helped me tremendously in the way that I play and the attitude I have when I play. I especially enjoyed the article with Kirk Hammett and Joe Satriani in the July '88 issue. It shows me how one of the great rock 'n' roll guitarists, Kirk Hammett, whom I thought of as at his peak, still enjoys taking lessons to increase his musical talent. The article has showed me to never close myself in with just a few music lessons. In the future I will always try to broaden my musical talents and thank your article for not selling myself short.

Kevin Cullop
Scottsdale, AZ

Dear GUITAR,

Thank you so very much for Andy Aledort's interview with Joe Satriani in the May issue. He is a true musical genius who plays with knowledge *and* feeling. I wish I could tell Joe about the times in my life lately when I've been depressed and didn't feel like going on, until his music cast a ray of hope into my heart. "Always with Me, Always with You" brings me to tears every time.

Doug Stephens
Lakewood, CA

Dear GUITAR,

I don't write many letters like this, so I'll get right to the point. Thanks for your article in the April issue on Anthrax. At first I used to listen to them because they wrote funny songs. But I was a little reluctant to pick up *State of Euphoria*, simply because I didn't want another funny tape. I was happy when I did, though. The album spells out one major word for the Anthrax of today: maturity. They sing about issues such as apartheid, the homeless, TV evangelists, and society in general. It is clear that Anthrax has changed. Maturity: one small step for Thrash, one giant leap for Anthrax. Thanks again for the fine story.

Clint Weisgerber
Mt. Carmel, IL

CORRECTION: The address listed for A.S.I. was listed incorrectly in the July New Products section. The correct address is 3875 Culligan Ave.,Indianapolis, IN 46218.

NEXT MONTH

THE CLASSICS ISSUE
JOE PERRY
JIMI HENDRIX
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STEELY DAN
LITTLE FEAT

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WAIT TILL TOMORROW
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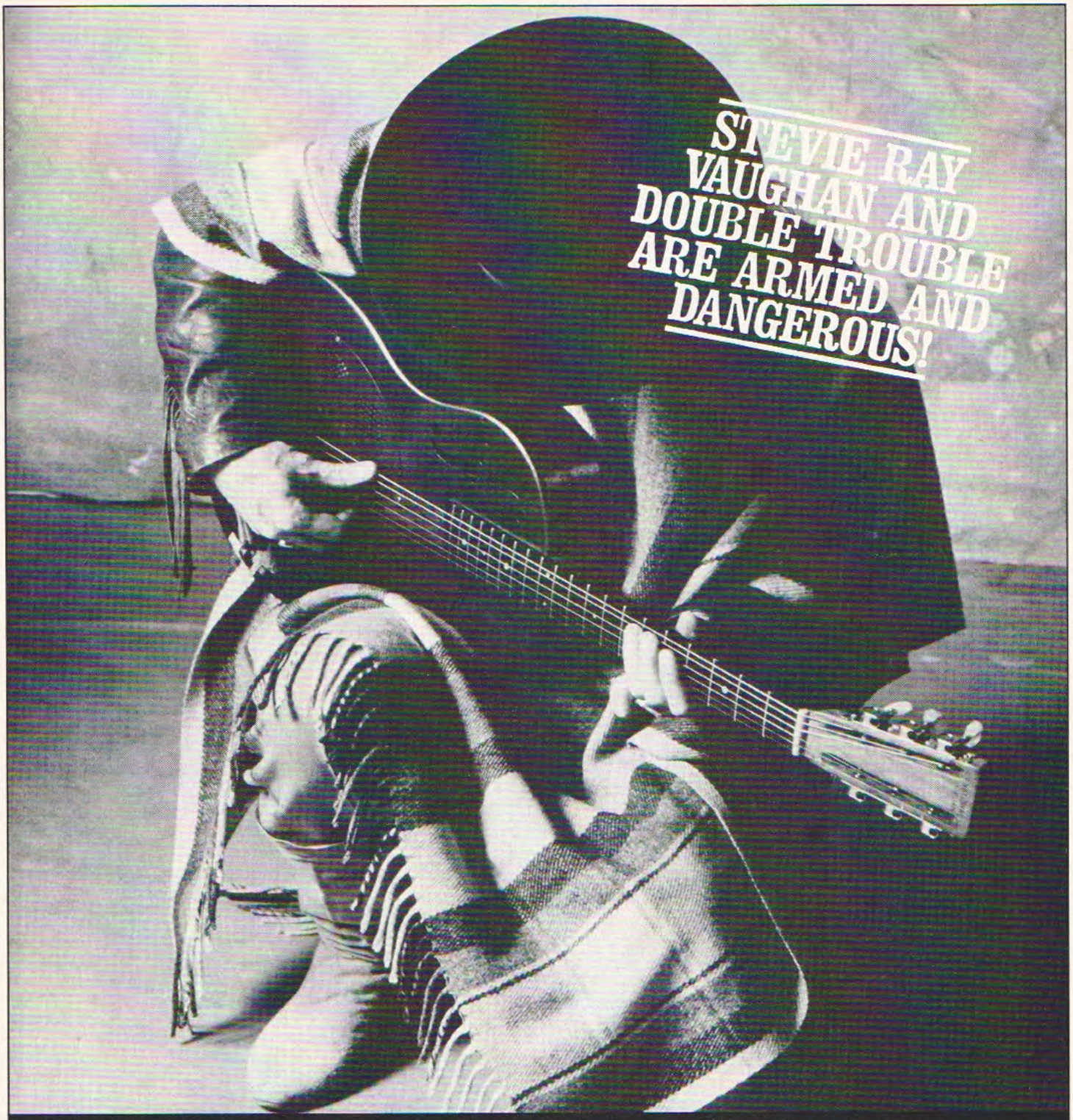

Get "In Step" fast,'cause Stevie Ray Vaughan And Double Trouble are out to blow you away. They're already stirring things up with their "Crossfire," and the rest of the album is loaded with hi-powered rockers and a sizzling hot shot of the blues.

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8/22 Park City, UT • 8/25 Concord, CA • 8/26 Los Angeles, CA • 8/27 Los Angeles, CA • 9/2 Houston, TX • 9/3 Dallas, TX

Blues Saraceno

Robin Visotsky

WHO BLUES IS

There was nothing like it since the Pennsylvania Lotto. When "the best-selling guitar magazine in America" decides to go into the record biz, you can bet the buzz spreads across the country faster than some demented runaway strain of the Caucasian Flu. Even before the ad appeared in the Call Board seeking auditions from instrumentalists for the new GUITAR Recordings label, homemade cassettes and demos were already flooding into the office like the Yazoo River at high hurricane season. With blistering speed by now just the starting point among the young guitar guns of the hinterlands, the stun soloists sampled soon began to sound to our ears like so many begoggled hot rod jockeys revving their engines at Indy.

Knowing the eyes and ears of the guitar community would be focused on our maiden release like no Broadway jury of critics ever assembled, the brain trust was nevertheless nonplused into fearlessness by our ultimate choice, a 17-year-old tyro out of Middletown, Connecticut, named Blues Saraceno. Combining the blues he was named for, with all the tricks and dexterity evolution has provided him, Blues delivered the goods from the get-go, playing with a taste and feel that belied his years, and an enthusiasm that revealed them.

"There is a new generation of influences," Blues said when we interviewed him for this page, "but I don't share them. There are players who have mastered their speed and scales, who are technical monsters. I respect and admire that greatly, because it's something I don't do. I'm more of a feel player. At one time, when I was 15 and Yngwie came out, I said, 'Oh wow, I gotta learn neo-classical.' And so I learned it. But for me it was more gymnastics than anything else. Beck, Hendrix, and especially, Van Halen, give me so much more."

Having played guitar since the age of nine, it's not surprising that Blues was influenced by the music he heard in his house. What's a bit more surprising is that the music he heard in his house came from his father. "My father is a guitarist, and that's where pretty much all of it comes from," he said. "In the beginning he taught me a real lot. I learned a lot just from watching him; he was always doing it. And I just grew up with that. He taught me all the real basic stuff, all the roots stuff, just enough so I could go out and play." And by the age of ten, within a year from when he first picked up a guitar, he was up there playing Chuck Berry tunes with his father's funky roadhouse band. "It was good, because when I was small, I was real small. My dad had a '57 Strat and a Mesa Boogie amp that was really loud; the guitar was twice my size, and I'd get up and play 'Johnny B. Goode' or 'School Days,' and it'd always go over because I was so small."

At twelve, Blues got a job at a music store. "I was so young I couldn't answer the phone because my voice was too high, but they let me hack around in the store, and that's what I'd do. The store was sort of a focal point. All the latest musicians from the latest bands would be in there buying the latest gear, so I got to keep up on all the gear, what was going on in guitars and amps and new effects. I also got to see varied styles of players. So I learned all the real roots stuff, the basics, the building blocks, from my father, and anything new and today, I'd learn at the store. And I could take all that and then go home and work it out."

Home was where it stayed, for the most part, though Blues was raring to rock out with a band of his own. "If you're real serious about something when you're real young, you tend to be a slight bit ahead of kids your own age," he stated without shame or false modesty. "I had a problem finding people who were at the same stage I was in playing and learning. I haven't been in that many bands for that reason."

Should anyone think from this brief bio that Blues has grown up a guitar hermit, tethered to his amplifier and four-track and missing out on a normal teenage social life of friends, concerts and parties, Blues advised us not to worry. "A lot of things that most teenagers do really bore the death out of me, so I don't feel I've actually missed anything. I'm not big on parties and I don't drink, so I don't have that aspect in common with most of them. Things I miss out, I'm glad I miss out on. I feel like I lead a real round social life. It's small, because guitar playing takes up, say, 85% of my time. Give 5% to sleeping and eating, and all the social stuff definitely comes in last. A lot of the thing about playing is that you control it. With other people, you don't have as much control."

Like an all-city hoop star moving onto larger playgrounds, Blues has now begun to acquire the trappings of the professional. He's got a manager and an endorsement deal with Ibanez. In his travels he's been able to measure himself against the best competition available. "Now that I've gotten around a little, I find tons of incredible players my own age," he said. "You can go to any high school and find a kid who's got real good chops, who's more than ready to play out in any band. But I don't find as many people who have a certain style, an interesting personality of their own. As far as chops, though, I've seen kids of eight who have better chops."

But there are few who have a better understanding of the guitar, from the inside and out. "A lot of that was through my father," Blues said. "He used to send me out with a screwdriver in one hand, guitar in the other. I refret guitars; I do all the minor work myself, setups I do myself, because I know what I want. My dad has all vintage gear, so I use all vintage gear. I'm very picky with guitars. I've probably owned in my life about 60 guitars. I know I've owned every major brand of guitar. I've been using a Strat body style; I like big, fat necks, almost like a log. I used a Floyd and then I switched over to the Ibanez tremolo. I can play those a lot easier due to the fact that they took the fine tuners and moved them out of my way. When I first started playing I played a Strat or a Les Paul, then when Kramer came out with the first Floyd Rose, I owned about 20 of those, because I love the Floyd Rose bar. It's another aspect of playing that you can use. I loved the wammy bar. When I first started playing, I had John Suhr of New York build me a custom guitar. I wanted a Strat body, because I think Les Pauls are too heavy and too uncomfortable. I wanted a Floyd Rose, but I needed it deeply recessed because of my picking style. I wanted 22-frets, and a big, fat, wide neck."

On guitarists, he's equally definitive. "I just like the guitar," he says. "You can take an Albert Lee or a Steve Morse—these guys are incredible. They excite me. Then I listen to Van Halen. Then I listen to Steve Stevens. And then I hear an Allman Brothers song. I like it all. I'll take everything."

But as far as his own career, his models are more specific. "I know what direction I want to go in. I couldn't do a speed metal thing, because I can't play fast. I'm almost like an old fashioned rock player; I'm trying to do real straight, ZZ Top boogie woogie rock 'n' roll, but then bring in the new aspects that Van Halen added, so I can give a little bit of what new players have to offer and still tie it in as much as possible with what old players did. I wouldn't mind doing a Neal Schon/Journey kind of thing. I'd like to play music that everybody can enjoy. If I were doing the songs I liked, I wouldn't really want to do a solo. What am I going to do—my two-handed, my little blues thing, my rock thing? And everybody in the audience is sitting there going, 'Okay, where's the singer? Get that singer out there!' Another band I love is Living Colour. I don't listen to that band for the guitar player. I love everybody in the band. Vernon Reid is an incredible guitarist, but the drummer's incredible, the bass player's incredible, the singer's got a great voice—he does something to me that very few singers do. Guitar players do something for me. Singers I just listen to. I don't even know the words to my favorite songs. I know the guitar part and I sing the backups to them. But Living Colour is a band I enjoy. And the guitar player gets to wail, the bass player gets to do his thing. That's what I want in a band.

"I'm really happy that I was given the opportunity to do a guitar album. At least players will be aware of what I'm doing. They will have heard me play. But, I don't want to do a guitar hero thing; that's definitely not what I want to do. I wouldn't want to be a session player either. I don't enjoy playing in the studio as much as I do live. I kind of dread playing in the studio, when I think about it. In the studio I just hear mistakes. I don't like to listen to my own stuff. I can sit through it the day I wrote it; 'Oh that's cool.' I listen to it once to see where I'm at and what I did wrong. I guess I still have this big fear, 'Oh, everybody's gonna hear that mistake. They're gonna take my guitars away. I'm gonna have to sell insurance for the rest of my life.'"

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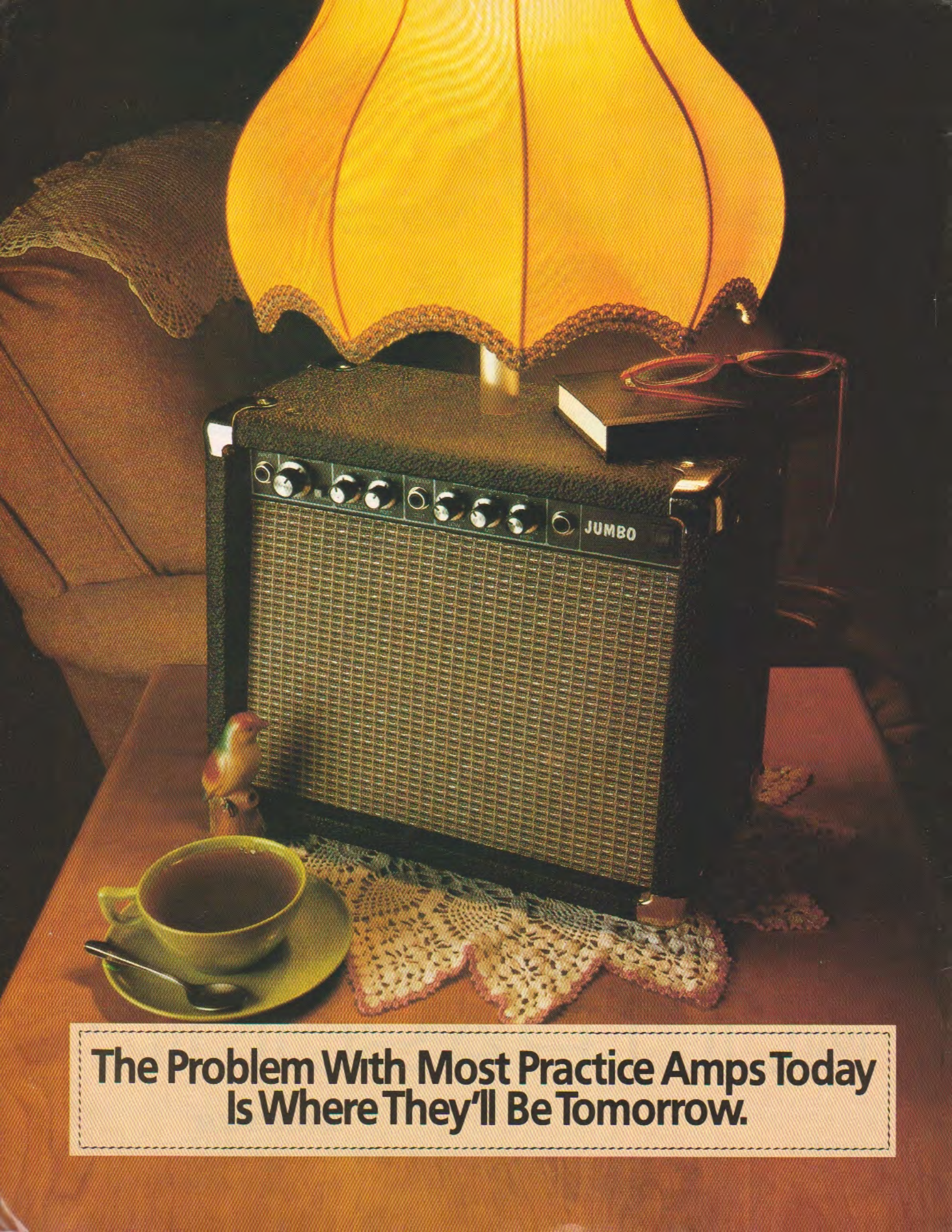

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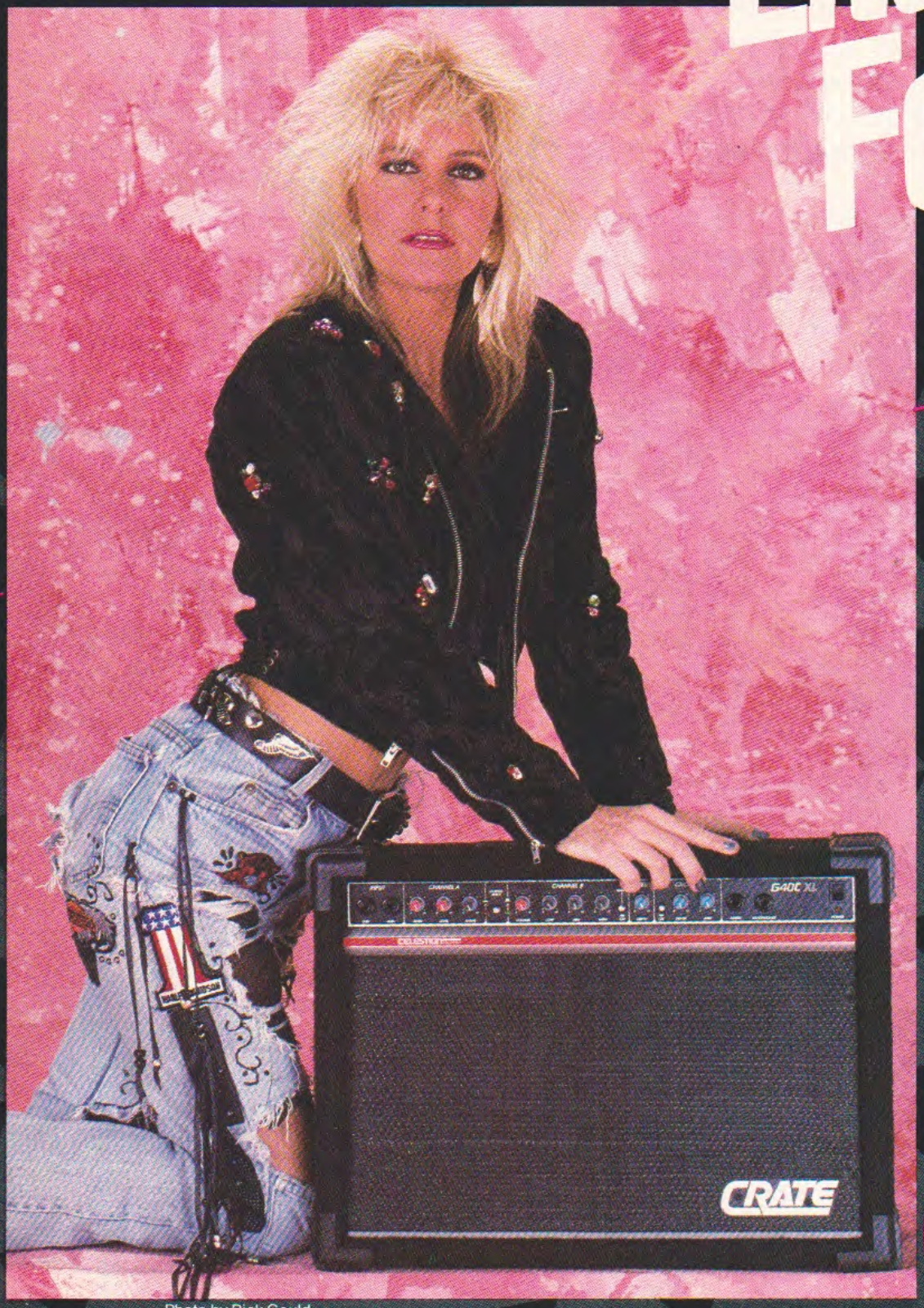

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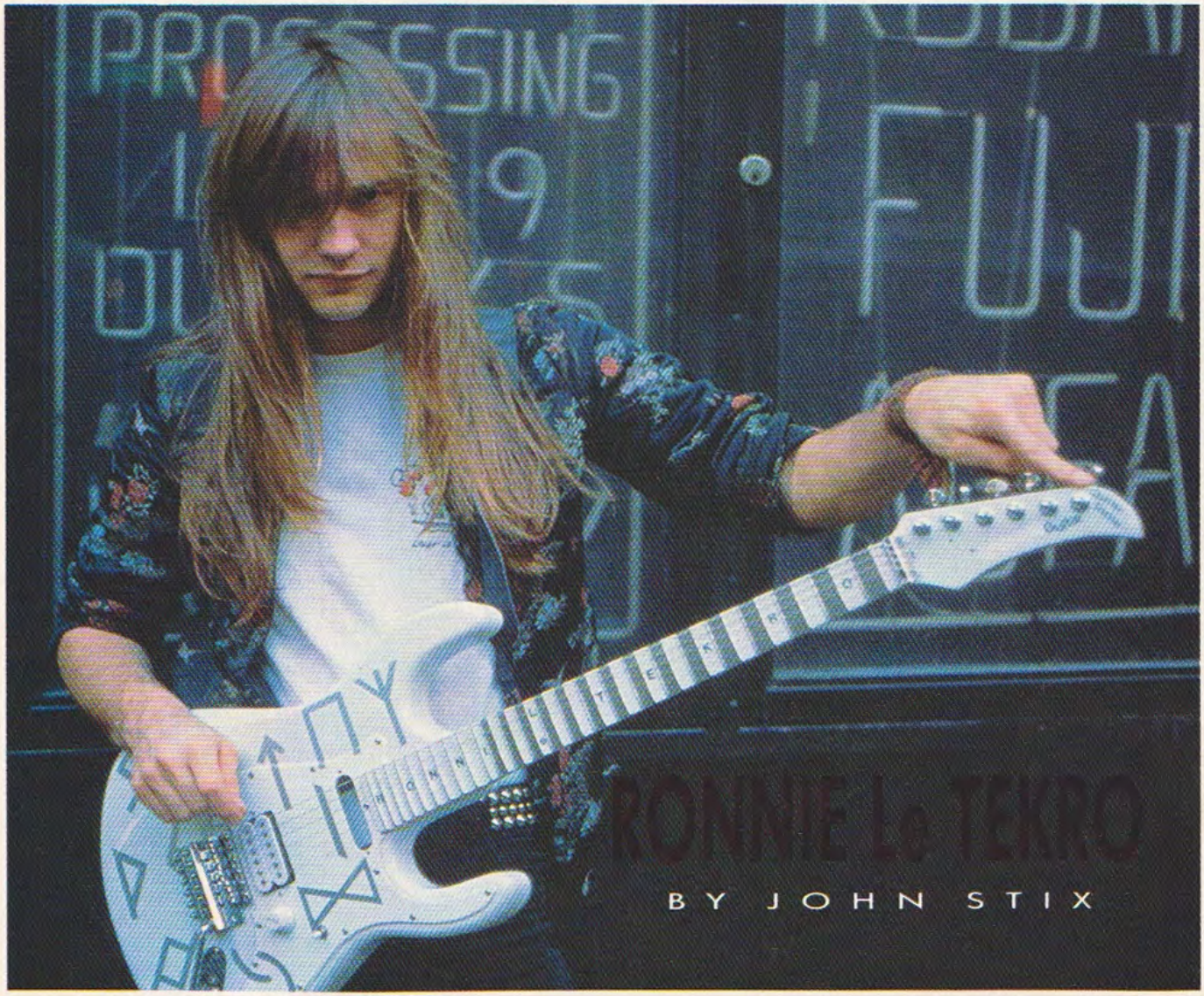

RONNIE Le TEKRO

BY JOHN STIX

TNT's Ronnie Le Tekro may be the best unrecognized hard rock player out there today. While everyone talks about combining melody and metal, he's one of the few who simply does it. When he says he loves the playing of Rhoads, Iommi, Brian May, and George Harrison, you can hear it in his playing without having to guess at what he means. As Vito Bratta said of Ronnie in this column in July, "You can automatically hear that this guy can do anything he wants, but he's not showing you that he can. He has the taste to hold back and make you want more." With an ear towards exploring how this Norwegian hears the world, we invited Ronnie for an afternoon In the Listening Room.

1. "Here Comes the Sun" from *Abbey Road* by the Beatles/Apple

RONNIE: I love it. There is no other band that achieved the variety of harmonic structure, rhythm and melody like this. A lot of times the Beatles are more about where they place the melody on the chord than performance. I can cry from the Beatles. The guitars are so crisp. You can hear the whole top end. It's played well. It's inventive. The guitar is a hook. With the Beatles, you have a hook and then melody comes on it every time. I've been listening so much to the Beatles that no matter what I do, it's just in my soul somewhere. It comes out. It's not like I'm ripping them off, but it comes out in little twists here and there. Because of them I think about the placement of the melody in the chords.

2. "It's a Kind of Magic" from *Live Magic*, by Queen/EMI

RONNIE: I hear the Vox AC-30 amplifier. The old guys know how to riff. Usually, when I pick up new albums, it's like "One, two, three, here we go." They don't even count to four before they overplay. Brian May can keep me listening for more than ten seconds. He's got feeling and tone. This guy has probably no equalizing on the board. That's how it should be. Queen happen to be one of my favorite bands. They're obviously Beatles-influenced. They have a passion for what they do. I can't get technical about Queen, because I am just taken by them every time I listen. I like Brian's rhythm work, how he chops. I like his sound. He is not afraid of using elements from anything.

3. "Aerial Boundaries" from *Aerial Boundaries*, by Michael Hedges/Windam Hill

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RONNIE: This is multi-tracked. It has to be. It was interesting for a while, but he should have taken it in a different direction. It was a good idea he was doing. It started off pretty choppy and he was building that for a while. I was imagining this guy tapping. It's kind of a trance. If I was to relax for a few hours I might put it on. The classical thing I've been doing goes way back. People wanted me to do an "Eruption" type thing. I said no, and I did "Sapphire." I can't see myself doing that again. I'm 25; I'm not 18. When I was 18, I was more into it.

4. "Miracle Man" from *No Rest for the Wicked*, by Ozzy Osbourne (Zakk Wylde, guitar)/CBS Associated

RONNIE: It sounds like Randy Rhoads. I'm not a judge of who is good and who is not, but I don't like it. I know this solo and song. When *Blizzard of Ozz* came out, I thought I heard heaven, because then it was new. Randy was up there with Eddie Van Halen. With Jake E. Lee, it was a little bit different. The solo guitar playing here is great. Obviously, he can play. I was 18 when Randy Rhoads came up. I think it was rock back then, but he's using the same formula. This is technically great, but I can't get into it. It's the same formula all the time in hard rock.

5. "On the Turning Away," from *Momentary Lapse of Reason*, by Pink Floyd/ Columbia

RONNIE: It sounds like it's in the Pink Floyd family. This is good for old hippies. It's got a good feel. Some guys have to go up there and go totally wild to show off. Some don't. Gilmour is controlled and intelligent. When Angus Young last played New York, they had this guitar hero playing in front of him. I won't mention names. That was 45 minutes of dribble. Then Angus just came out with a solid chord and it happened. Was this Pink Floyd? Waters, Waters. Where is he? It's the Floyd formula. I can relate to it at arm's length.

6. "Deja Vu" from *Odyssey*, by Yngwie Malmsteen with Joe Lynn Turner/ Polygram

RONNIE: On the government radio station every morning for 15 years, I hear this classical line. Now we're back to technically great. Let them keep on with this. Five years ago, when I picked up the first album, that said it all. I like Joe's vocals. Of course, Yngwie's growing, but I shouldn't judge him. I'm his neighbor. He is technically great. Musically, he is probably a genius, too. With him, I can go back to the first album and be just as happy. He is most likely the best technical guitar player of the 80's. It's a good Malmsteen song, but I've heard it before. I don't know where, but I've heard it before.

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THE BEACH BOYS

Interview By John Stix

There's no federal regulation stating that rock groups have to name their basic ingredients, but to be on the safe side, the Beach Boys formula has always been one part Four Freshman harmonies, one part Chuck Berry rock 'n' roll, and a liberal dose of southern California sun, sand, and surf, ladled over a large helping of Brian Wilson. It's a recipe that has yielded over 30 albums in 18 years and made the Beach Boys American rock 'n' roll's most distinctive vocal group. In this interview we talked with Carl Wilson about the Beach Boys' approach to songwriting.

I read that you recorded "Surfin'" in ten minutes?

Brian put a shirt over a drum, Al played stand up bass and I played guitar. It was just three instruments and we did the whole thing live. I don't know how long the actual recording took. We did a bunch of things. My dad knew this guy, Hyatt Morgan, who was my father's publisher. Folk music was real popular at the time and he wanted us to record some folk songs. We did a couple of folk songs he published, a Four Freshman type thing, and then we did "Surfin'."

Were you doing this guy a favor or did you think you were embarking on your own musical career?

Well, it was sort of like if we did his tunes he'd let us do ours. I guess he played it for the labels he was trying to get a deal with on his own, and they (Candex) liked "Surfin'" in a big way. That sort of got us started.

I think of the Beach Boys primarily as a vocal group. Do you play instruments throughout your albums, or just sporadically?

There were some things where Brian would have the band do a track, and then he would have session players do some of the others. By the time of *Beach Boys Today*, there were a lot of prominent session men on the dates.

At that point the Beach Boys really became a vocal group in the studio?

Right.

Up until then, with songs like "Little Duece Coupe" and "Surfer Girl" the band was playing?

That was all of us. When it started to get more sophisticated, say by the time of "Let Him Run Wild" and "Summer Days Summer Nights" that was mostly session men.

I heard that while the group toured, Brian did the tracks to *Pet Sounds*, leaving out the vocal tracks.

A good many of the tracks were finished when we returned. I don't remember the exact timing, but Brian did just about all the basic tracks while we were on the road.

Are there any vocal parts that were particularly hard?

There were times when we would get hung up singing some background parts. I know we worked for two weeks on the background parts of "Wouldn't It Be Nice." It's a neat tune. It was real reflective of ourselves and our audience at that time.

Is there a reason why *Pet Sounds* is in mono?

All that stuff was recorded in stereo and Brian mixed it down mono. He only hears out of his right ear. We switched over to stereo in '67, '68, but Brian really couldn't hear stereo.

Let me shoot you a song title and I'd like you to reflect on the song: "Little Honda."

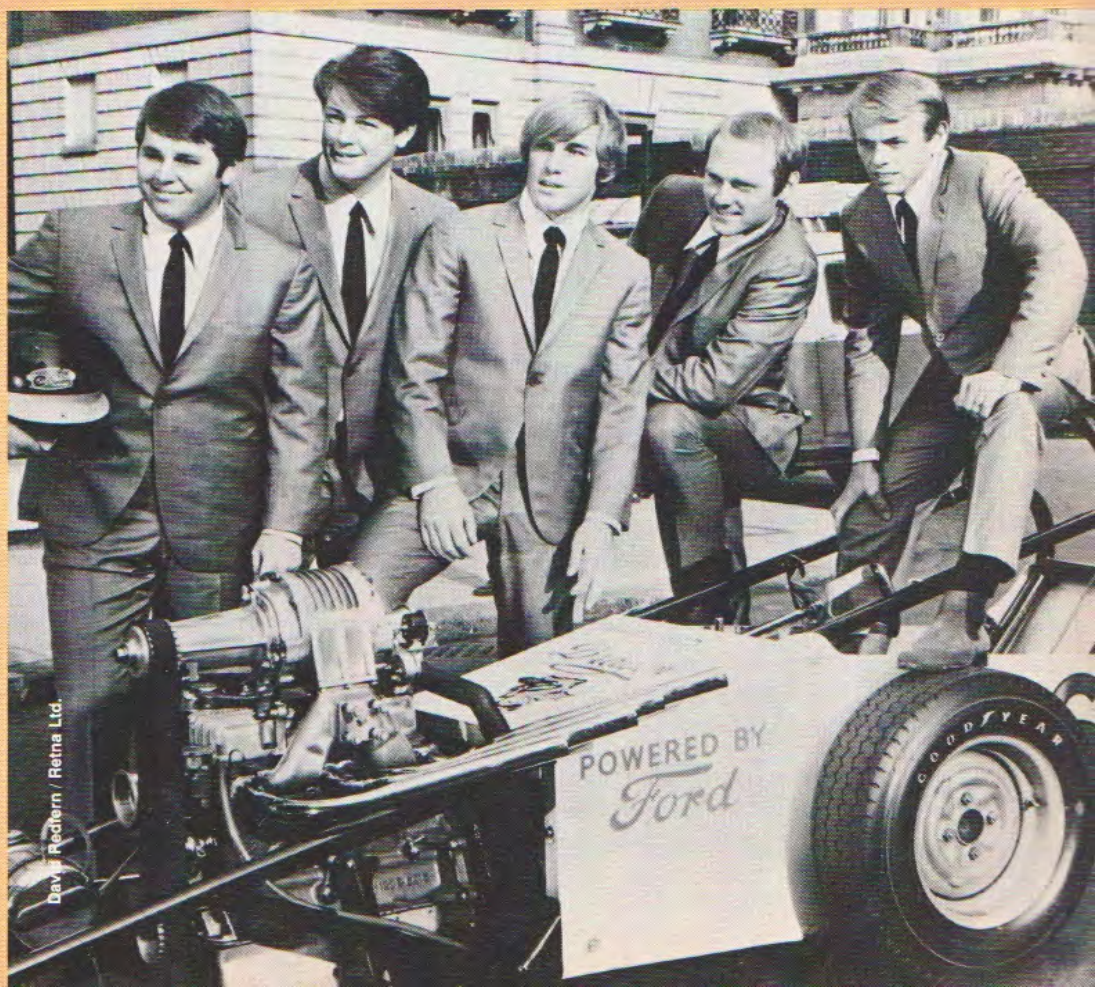
I remember the session. It was before people were using fuzz tones, and Brian asked me to play this guitar thing where he had me turn my amp up so it distorted. I gave him a rough time on it. It sounded distorted and crummy. But he got a real powerful guitar for that beginning thing. It was funny that I resisted him so much.

What about the production of "Help Me Rhonda," where it fades in and out?

It starts to fade out and then the sound comes back. Brian was just playing around with it. He wanted to do it because records usually keep fading out. It came back just for fun.

"California Girls."

I think that was one of the tunes Brian made up in the car. He was really getting into arranging. His music was having so much integrity by that time. "Fun



David Redfern / Retna Ltd.

Fun Fun" he and Michael (Love) made up in a cab. You spend a great deal of time in a car in California, because it's so spread out. If you happen to be creative and you're into writing songs, a few are bound to come up in the car.

"Heroes and Villains."

It's very interesting the way Brian put it together. All the melodies keep descending all the way down.

"Darlin'."

That was a piece that I think Brian started years ago and he'd forgotten it. One day it just came up. That was a fun thing to sing. He sent me to the studio and said, "O.K. Buster, do it." It was the first time I had tried to sing in an r&b style, and I had a ball.

"Do It Again."

Michael went to the beach with one of his friends and he felt so good about it that he went straight to Brian and told him about it. They sat down at the piano and made up "Do It Again." It was one of those real spontaneous things that came out of experience.

Are there any songs that you think may be overlooked Beach Boys' classics?

I would say "Please Let Me Wander" is probably one of the best ballads I've ever recorded, structure-wise, melodically and harmonically. That's something I don't think got enough attention. "The Warmth of the Sun" is another one.

Let's take a look at some albums. Was the *Party* album simulated live?

It was in a recording studio, but it was a party atmosphere. It was real casual and took a short time to do. We did all the singing and playing at once. I think we had some charts if everybody was not real familiar with one of the songs we wanted to do.

Any experiences you can recall about *15 Big Ones*?

That was a rough one for me. I had a back injury and didn't play on many of the tracks. Brian was real sweet to me and he'd bring the tapes over after a session so I could hear it.

What about the *Love You* album?

There are some good songs on it. It would be a good idea if somebody re-recorded some of those. I think "Just Once in My Life" kind of got to the heart of it.

The *MIU* album?

Dennis and I showed up for the last month of that project. Al kind of took it up. That was a real sensitive time. We almost broke up in the summer of '77. We all kind of weirded out and uncorked a lot of things that we had kept inside for a long time.

***Sunflower*?**

It could have been our best record. That album has a real warmth to it. It was a very good time for us.

What about *The Beach Boys Live in London*? I've never seen it mentioned in a discography.

They had a remote there and we didn't want it to come out. It had a lot of energy, but we thought it was one of those nights where we were real zippy. We were blazing through the set and it sounded real fast to us.

Before we wrap it up, we've got to talk about "Good Vibrations."

The first thing I recall about "Good Vibrations" is being on the road in North Dakota, and it was freezing. Brian called me one night and said, "Carl, listen to this track." I heard it for the first time over the phone and I thought it was bizarre. We did many sessions on that. Brian did the choruses first. He didn't keep the verses from the first time around, he kept the chorus. We re-recorded the whole thing and did the verse at one studio, the chorus at another, and the bridge somewhere else. I think there were four studios that came into play. Brian finally got it down to where he liked the form of it and we did the vocal at CBS studios on Sunset Boulevard. Michael wrote the lyrics in the car on the way to the session. He made some up right in the studio. I did the lead, and at the last take Brian said, "I want to put another instrument on the low end, what can I use?" I blurted out "cello," and that was the word that wanted to be said.

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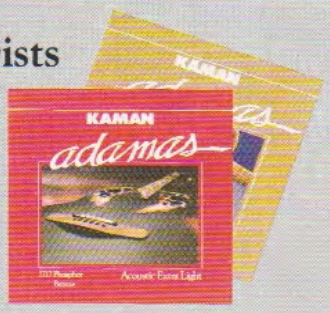

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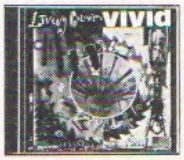

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EQUAL BUT SEPARATE

QUEENSRYCHE

by Jack Colby

Showing roots that range from Led Zeppelin to the Cars, from Puccini to punk, Queensryche's refusal to pander to the momentary lusts of the underground may have cost them some of the easy money to be found on the path of least rock 'n' roll resistance. But it has also established them as musicians first, obviously in the game for the long haul. And while this kind of creative independence has made the Seattle megaband hard to pigeonhole, the past year on the boards has clearly been their best, bringing them closer to the surface of metallic supremacy than ever, with the critically-lauded *Operation: Mind Crime* and it's MTV-worthy single, "Eyes of a Stranger," as well as their slot on the Metallica tour, breaking the flood gates open. As stardom at last beckons toward twin guitarists Wilton and DeGarmo, we let them loose to speak about their separate philosophies that together equal Queensryche.

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MICHAEL WILTON & CHRIS DEGARMO

CHRIS: You begin with the blues. A lot of rock music from the late 60s into the 70s was very much blues influenced. The music has undergone tremendous changes since then, but the blues definitely has a conviction that's lasting. Both of us went through a stage of heavy Led Zeppelin influence. When I first started playing guitar, the Zeppelin albums were the ones my older brother had lying around the house that I instantly started trying to emulate and learn. Both of us went through that.

MICHAEL: Jimmy Page is definitely a master of the blues scale. That was like the first thing I ever learned. That's one reason their stuff still holds up today. They were one of the first bands to make that kind of a statement with heavy metal or hard rock guitar. I find today's kids may know all the licks in the world and be Mr. Lickety-Split, but they still need that groove and that syncopation. That's what gives the song that feel and movement and makes it cohesive to everything that's around it. It's not like, that's the guitar player and that's the bass player, and they're at war. Kids should listen to more classic rock 'n' roll. It doesn't have to be guitar players. It can be the Beatles and just getting a strong sense of melody. Try being able to sing things in your mind.

CHRIS: The Stones didn't have any flash lead playing but they had such a groove and flow to their tunes. That was the conviction that came across. I think it's a real viable comment that Michael made about the licks and tricks kids. They really miss the foundation of the music, which is that swing and that groove that's so essential to bringing across an attitude. There is only so much lickety-split that you can do. If we started playing guitar right now, as opposed to eight years ago when we did, it would be a different scene. We would probably be bowing to the great god Van Halen, and wanting to learn that the first thing. At the time, it was sort of a natural progression to learn to play rhythm guitar first. It's easier fingering. The whole movement of the thing is a natural progression up to lead playing.

MICHAEL: As we expanded, we got into more of the melodic European type players, like Schenker and Uli Roth. We listened to the progressive stuff from DiMeola, Morse and McLaughlin.

CHRIS: When we started jamming together we weren't especially searching out two guitar teams. We just worked together because we were friends from high school who found each other in the same music classes and got along real well and thought, hey, he's a good guitar player. So we started jamming together. The first band either of us was in included both of us together. We tried to carve our own twin guitar style and not really redo what's been done before. But obviously, Priest and Maiden both had an influence on us, although I don't think we tried to emulate either of them.

MICHAEL: The guys in Iron Maiden are notorious for the major/minor third melodic passages. They always seem to repeat them four times and then break out into something really radical and rhythmic. You can definitely tell their solos apart because Dave Murray is the flowing type player, real Hendrixy. Adrian Smith's style is different.

CHRIS: I think their track record as a team speaks for itself. You can consistently pick out a Maiden track. They have a style which they feel really comfortable in and it's a good one. It seems to be working well for them. Our tendency is to keeping pushing to evolve the sound of the band. *Operation: Mind Crime* and *Rage for Order* sound very much different from our previous two records, although there is a thread that runs between them all. In some ways I think that's great because you have that recognizable hook, like an old Beatles track. At the same time, I think there is a point of redundancy.

MICHAEL: We're compatible. I'm constantly turning Chris onto things that open his eyes, and vice-versa.

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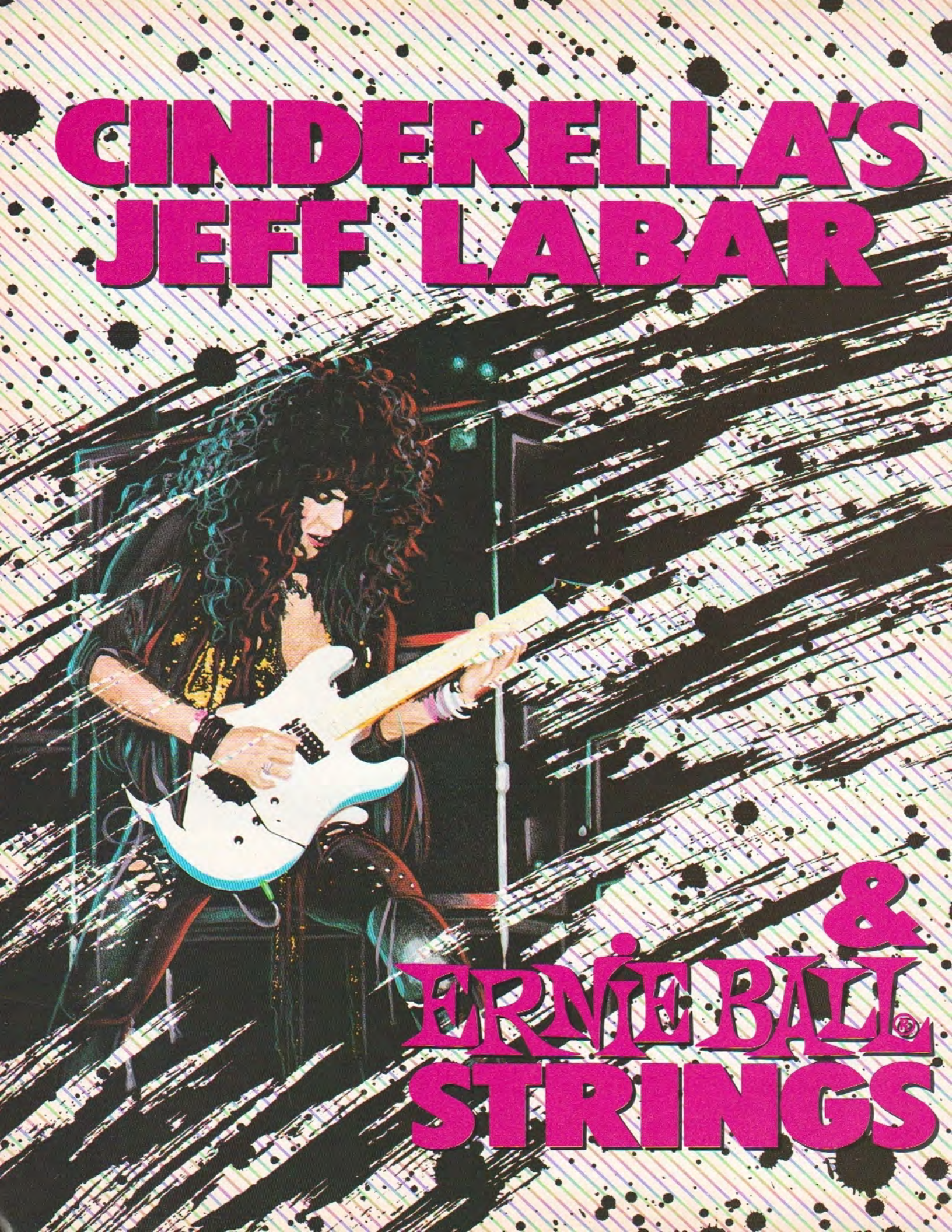

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CHRIS: We have never tried to play the same type of guitar. Michael spent two years at a music institute in Seattle and was studying classical music. He was telling me about Gregorian chants and stuff that was nowhere near what we were doing. We've always worked together and off each other's differences more than trying to compete. It's more of an assimilation of our strengths than trying to exploit the differences.

MICHAEL: I go for more of a technical, very precise, regimented style. In my classical studies I learned a lot of scales and discipline.

CHRIS: I'm more flowing, and looser. It's interesting when we start writing solos together. If I write the double solo, he's playing this secondary thing to my part and he has to swing with me. If he writes a double solo, we'll get into some strange things that are more regimented and tight. Then I have to adapt to his style. It's challenging for both of us.

MICHAEL: For example, on *Rage for Order*, for the double solo in "London," which was pretty much spontaneous in the studio, I had a few scalar licks that we put down on tape. Chris figured out the harmonies and there was the run.

CHRIS: I was trying to get his thing down. It was a strange picking pattern that was moving quickly down the neck. It was a bit different for me to do it. Through persistence I got it.

MICHAEL: It's the same with the double solo in "Moya Regale." Chris came up with the main line and I had to follow him, getting some of the bends which were so slight and tough. It's hard to duplicate the right DeGarmo bend.

CHRIS: Our hands are different, too.

MICHAEL: Sometimes he's upbeat and I'm downbeat.

CHRIS: It's challenging to double each other. It's cool, too. On a solo that I write, I don't double my part and Michael will play that part. I'll play on his double solos, so it's always each of us venturing off into each other's solos.

MICHAEL: We always spread our voicings out as wide as possible. It gives us a thicker sound. But it's different every time. I'll take the high road, you take the low road.

CHRIS: There are some songs which call for us to be playing in unison. Maybe ¾ of a clean guitar part we're in harmony and suddenly one of us will break into an arpeggiated thing.

MICHAEL: It may be one note that's different, but it gives it that added flavor.

CHRIS: When we put something together, the melody will always determine where our voicings are in the sound. If it calls for a melody that's close on the guitar end of things, we'll generally stay in the same area. If a vocal thing is done, we spread into different areas. The attitude of the part will determine the lyrical direction the song will take. If the lyric direction comes first, that will determine the musical direction. We try and paint a picture around the song.

MICHAEL: I like our melodic lines. I like any song that has a lot of guitar in it.

CHRIS: That's true with both of us. We applaud any heavy guitar mix.

By Andy Aledort

GOODBYE PORK PIE HAT

Jeff Beck pays tribute to jazz great Charles Mingus with this beautiful version of the classic tune. It begins in free time, with Jeff playing the melody slowly and freely. Notice his beautiful touch, enhanced by the warm, clean Stratocaster sound. Max Middleton adds chordal support with a Fender Rhodes electric keyboard (a sound that's practically extinct, unfortunately) and all of his chord voicings have been arranged for guitar in the chord chart at the beginning of the tune (there are *a lot* of chords). Throughout the intro, Jeff frequently changes his tone, creating a wide variety of timbres. Listen to the recording to see how he uses this technique to enhance the music.

The chord structure used during the solo section is very simple—D7,C7,D7,Bb7,D7—16 bars on the first D7, then eight bars each on the remaining chords. The structure is played twice. The tonality for all the chords is dominant, with extensive use of 7ths, 9ths and 11ths, creating triadic superimpositions such as Ab/Bb, Bb/C, etc.

As for the soloing, Jeff is an absolute master, displaying complete control over melody, phrasing, touch, vibrato, and tension and release. None of the phrases are particularly difficult to do *physically*, but making them sound so *musical* is what it's all about. Jeff also uses an effect here and there that seems to generate bizarre harmonies along with an extremely distorted tone; it sounds to me like a ring modulator, a device popular in the mid-70s, used to great effect by John McLaughlin and the Brecker Brothers, among others.

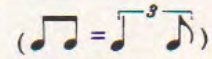
This song is great for jamming on, as you can make it as bluesy or as fusiony or as jazzy as you want. I suggest checking out Mingus' own version of the tune, to get a fuller picture of what it's about.

BEHIND BLUE EYES

One man whose talents simply cannot be overrated is Pete Townshend, the driving force behind the Who. The first two verses of this song feature acoustic guitar playing arpeggiated chords. To determine the chord forms, fret as many notes as possible within each bar (within reason, of course), and allow all the tones to ring in each chord form. This is not difficult to play and it sounds great. After the second verse, the song moves into double time, with two guitars notated, one in slashes and the other in notes and tab. Before the third verse, Pete plays a brief solo based on E pentatonic major (E,F#,G#,B,C#). I suggest working out both parts during the third and fourth verses, to get the most out of the transcription. Pete's a master of rhythm guitar, filling up the space and keeping things interesting without overplaying or taking away from the groove. For the brief section following the fourth verse, Pete utilizes rapidly strummed 16th note triplets to accent the chords. Keep your wrist loose and use upstrokes and downstrokes alternating, to recreate this part correctly. It'll take practice to get this technique to sound as smooth as Pete does. I suggest using a medium pick, as it is the most responsive for this type of playing. The tune returns to half time for the last verse, re-introducing the acoustic guitar as the primary rhythm element. This is a great tune to work out with a band. If you're up for it, work out the vocal harmonies as well. All in all, a great lesson in songwriting and performance.

CALIFORNIA GIRLS

In this Beach Boys classic (since revived by David Lee Roth), the keyboards and horn parts have been arranged for guitar. The intro features guitar and keyboards, arranged here for one guitar. The horns, which enter at bar five, play chordal clusters which sound great on guitar. During the verse sections, the rhythm part is divided into two guitars, one which duplicates the organ and the other which doubles the bass. One could perform the tune by simply strumming along, using more basic chord forms than the ones shown, if so desired, because the tune does lend itself to this. Notice that the tune changes feel at the first verse, moving to triplet feel, otherwise known as "swing" eighth notes;



After the second chorus, the organ plays a little single-note riff, which is immediately identifiable, and is easily performed on guitar. One of the Beach Boys' greatest assets is their vocal harmonies, and the fade features three-part counterpoint and harmony.

ALL GOOD PEOPLE

This is the B section of the tune "I've Seen All Good People" (the A section is entitled "Your Move" and features a strummed acoustic guitar). This section features some of Steve Howe's greatest electric guitar work, from his rhythm playing to his stellar soloing. "All Good

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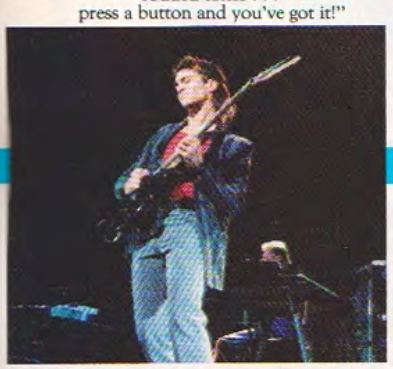

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As the Rage with Queensryche

Photo by Tom Farrington

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B O O M E R S

People" begins at 3:32 of the piece and starts with two electric guitars, split left and right in the mix. One guitar plays chords and double-stops primarily, while the other plays melodic lines based on A pentatonic major (A,B,C#,E,F#) in bars 1-4 and B pentatonic major (B,C#,D#,F#,G#) in bars 5-8. Both guitars play different parts and are notated in their entirety in notes and tab for the whole tune. Notice the subtle differences in the parts during the vocal sections and how Gtr. II supplements Gtr. I; also notice the thematic development from section to section, as the backing figure becomes more complex behind the vocal. Yes are known for using shifting time signatures frequently, and here they sneak a bar of 2/4 in just before the guitar solo. During this solo, Steve shows his affinity for country and western swing guitar stylings, delivered in his individual style. Many of the lines are reminiscent of pedal steel guitar as well, as Steve utilizes the technique of keeping one note stationary while other notes move around, either with hammer-ons and pull-offs or bends and releases. For bars 1-4, Steve's lines are based primarily on A Mixolydian (A,B,C#,D,E,F#,G) with occasional passing tones. Bar 5 features a chromatic riff which sounds flashy, played over a B7 tonality, moving to phrases based primarily on B Mixolydian (B,C#,D#,E,F#,G#,A). The following phrase over the E chord is based on E pentatonic minor (E,G,A,B,D) and alternates between fretted notes and the open high E string in a "threes on fours" sixteenth-note pattern.

The following vocal sections feature similar effects used in the beginning of the tune, eventually leading to the keyboards taking over and the guitars fading out. The keyboard part has been arranged for guitar, approximating the organ chords. Chris Squire's bass line has been transcribed here as well, and his playing on this tune is a great example of the style which helped to change the future of rock bass. His melodic style and unique tone (generated by his Rickenbacker 4001 bass) are primary elements in the innovative style of Yes.

EYES OF A STRANGER

This is one of the strongest pieces from Queensryche's current album. It begins with ominous keyboards (arranged for guitar) and a single guitar playing a simple melodic pattern, moving into a heavy section featuring the signature guitar riff, elaborated on later in the piece. This riff is essentially based on a part of B pentatonic minor (B,D,E,F#,A), played over an E pedal tone, creating a slightly polytonal effect. This figure is built upon with two guitars playing harmony lines a third apart, diatonic to E Aeolian (E,F#,G,A,B,C,D) with brief use of the major sixth (C#).

The first verse features a key change to E major, with clean guitars playing small, sustaining chord voicings. The guitar signal here is treated with ambient delay and chorusing. The end of the verse returns to the original key (E minor) and re-introduces the heavy signature riff, moving into the chorus. The chorus section is reminiscent of Iron Maiden and features similar techniques, such as adding moving lines to sustaining chords, used to great effect in developing the backing figure.

The second verse features two guitars playing the same figure behind the vocals, before the D.S. back to the chorus. The guitar solo begins with slow phrases based on E Aeolian, the first section ending with a quick riff based on the E blues scale (E,G,A,Bb,B,D). The next section features the return of harmony guitars, elaborating on the phrases used in the intro. Harmonizing guitars in this way can be heard in the work of Scorpions, as well, as both bands utilize tension and release in combining slow and fast phrases.

The rideout features the signature riff played repeatedly, with an overdubbed guitar entering and adding counter rhythms featuring octaves and fifths. This figure is repeated along with the signature riff and both slowly fade out as the vocal and tape effects fade in.

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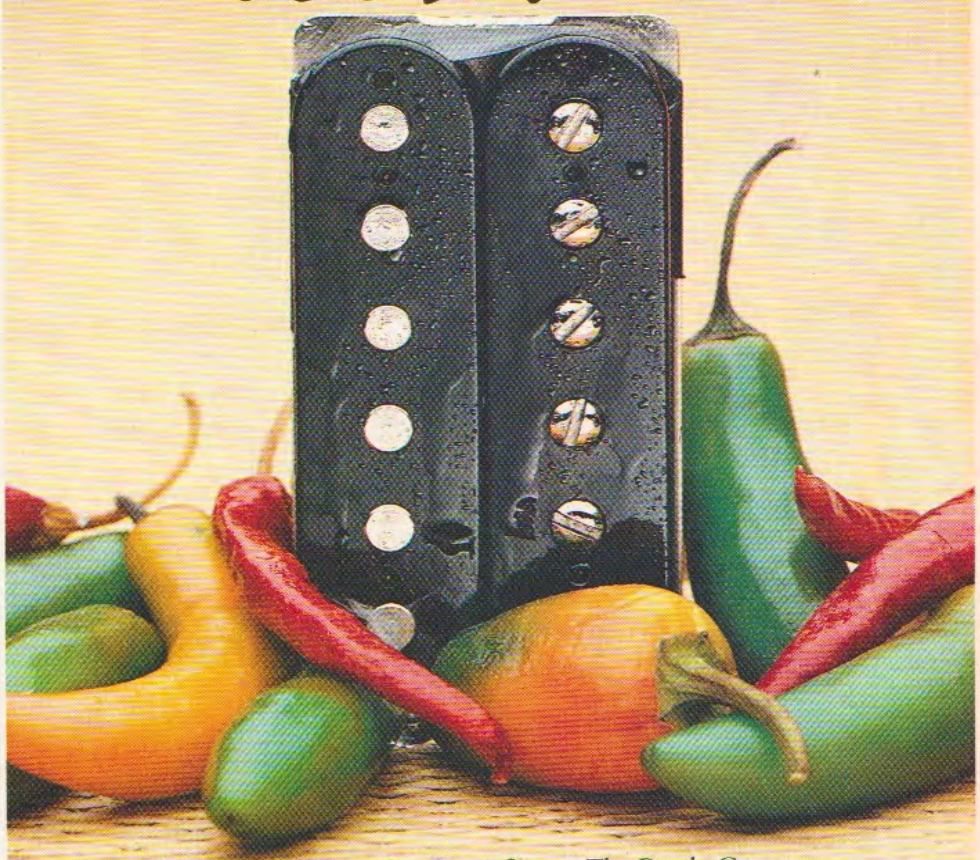

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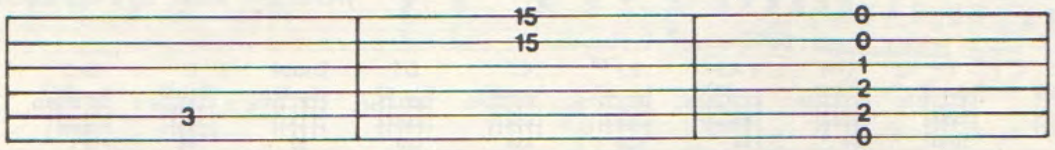

5th string, 3rd fret — *1st string, 15th fret, 2nd string, 15th fret, played together* — *an open E chord*

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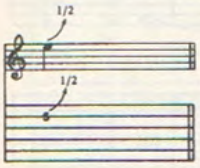
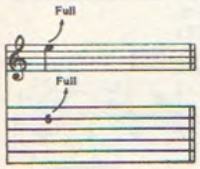
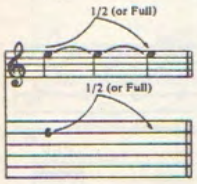


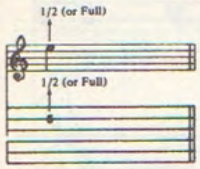
BEND: Strike the note and bend up ½ step (one fret).



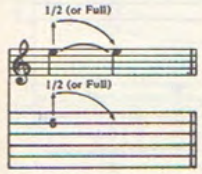
BEND: Strike the note and bend up a whole step (two frets).



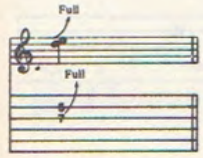
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



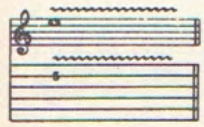
GHOST BEND: Bend the note up ½ (or whole) step, then strike it.



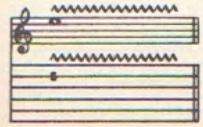
GHOST BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



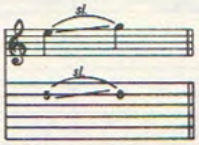
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.



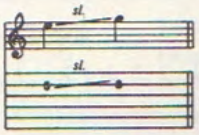
VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



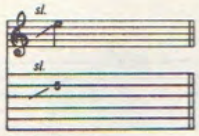
SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



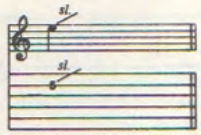
SLIDE: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



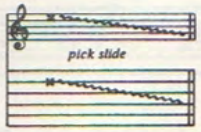
SLIDE: Same as above, except the second note is struck.



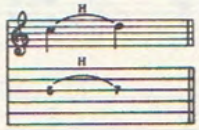
SLIDE: Slide up to the note indicated from a few frets below.



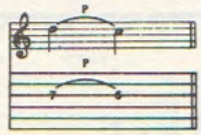
SLIDE: Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



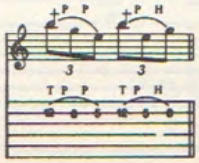
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



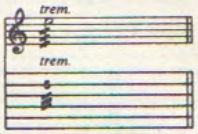
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



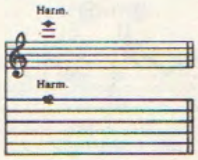
PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



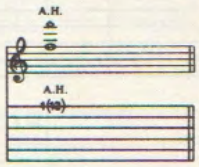
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



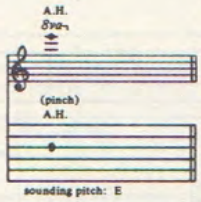
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



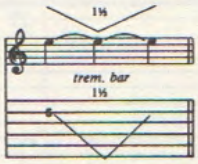
NATURAL HARMONIC: The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



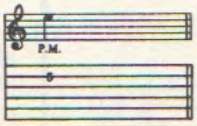
ARTIFICIAL HARMONIC: The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



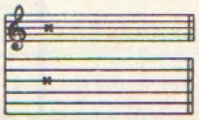
ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



PALM MUTE (P.M.): The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



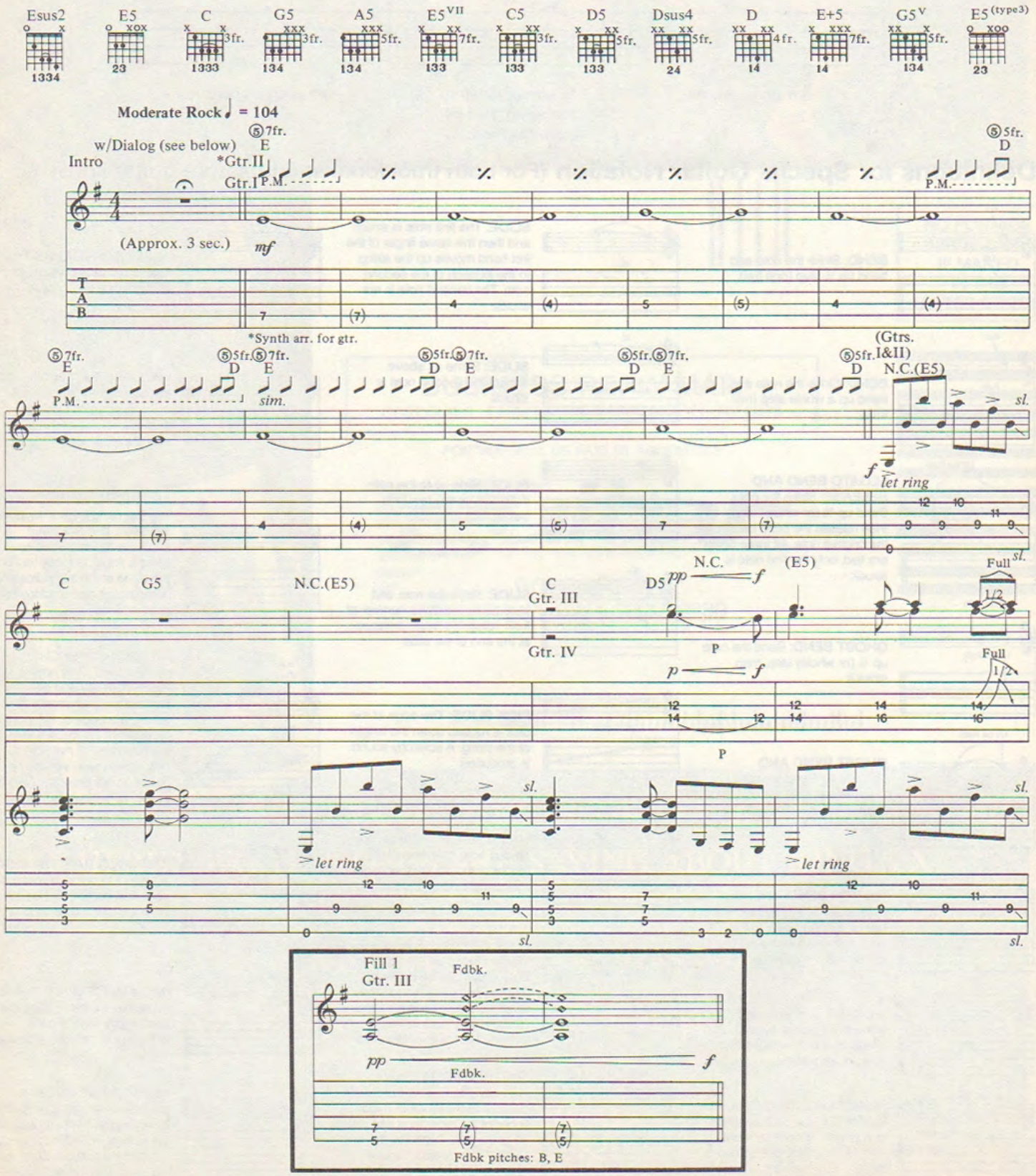
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

EYES OF A STRANGER

As Recorded by Queensryche

(From the album OPERATION: MIND CRIME/EMI Records)

Words and Music by Chris DeGarmo and Jeff Tate



Dialog: "Dr. Davis, telephone, please. Dr. Davis. . ." *(etc.)*

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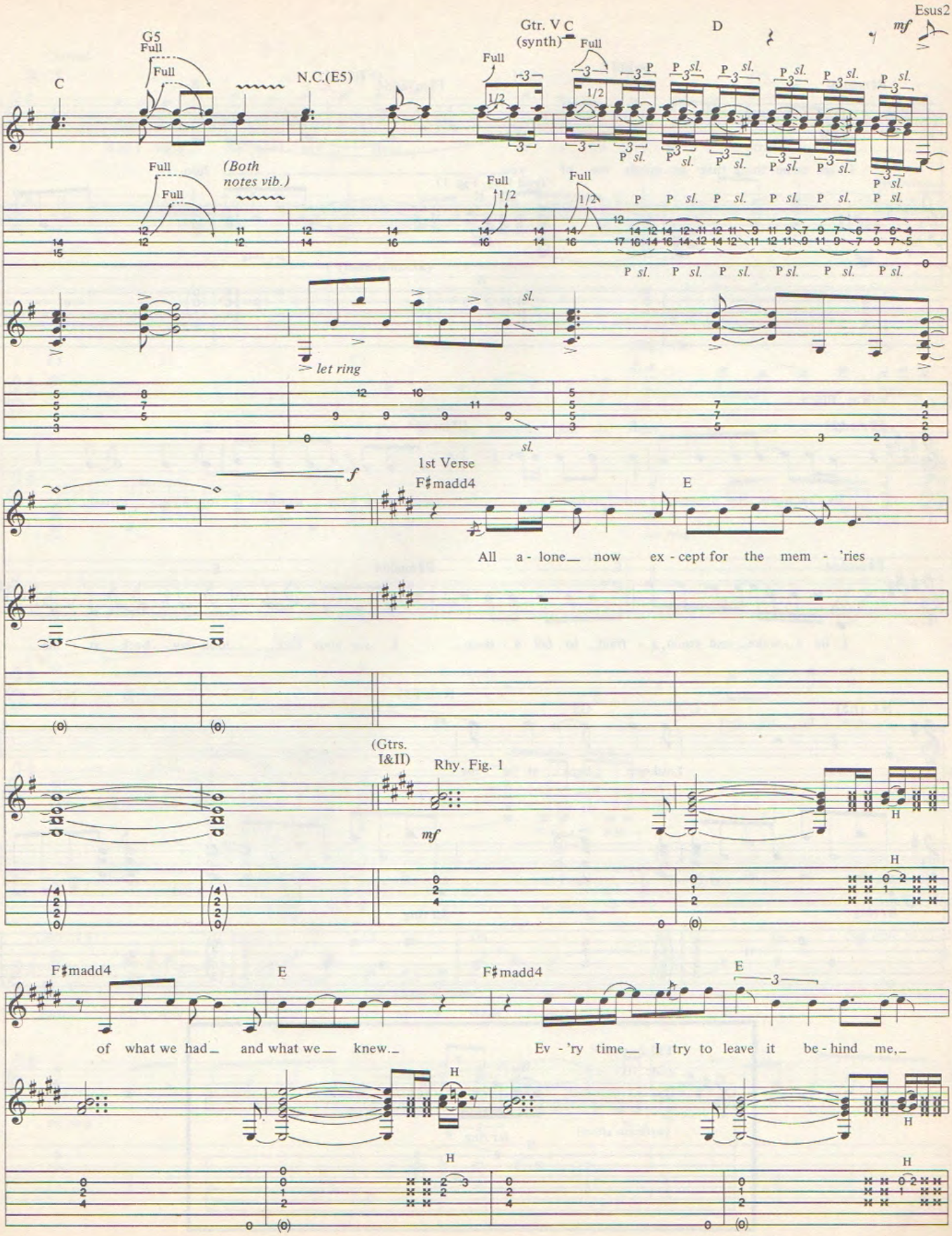
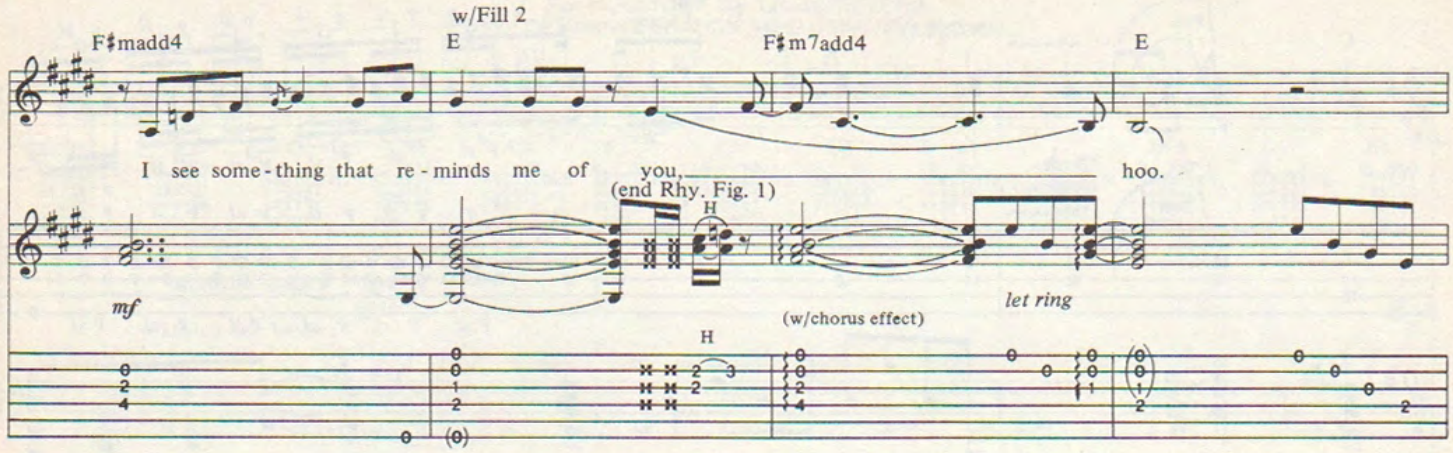
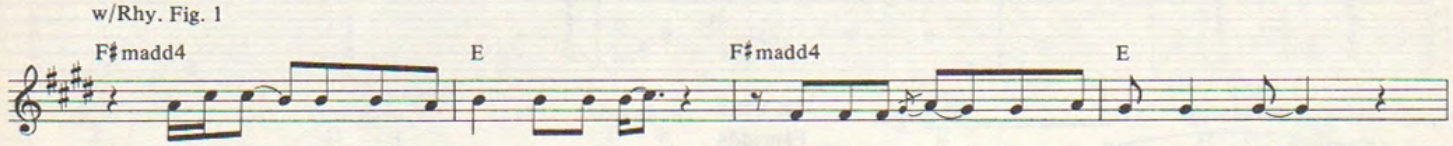
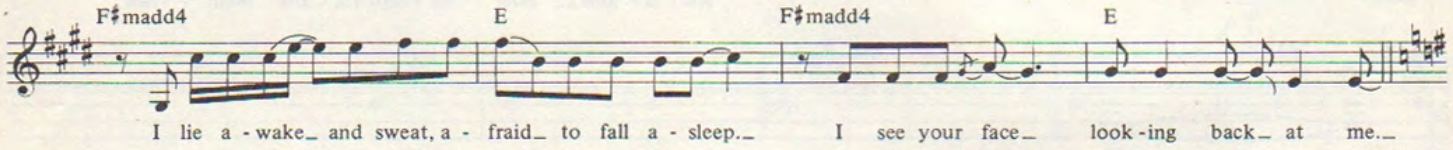
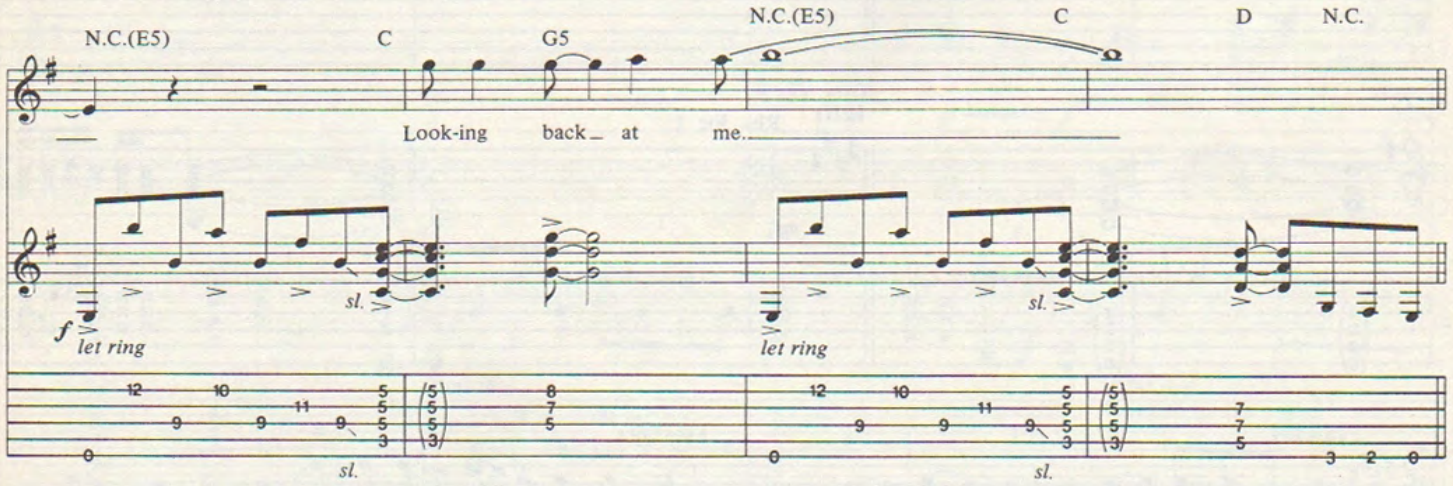
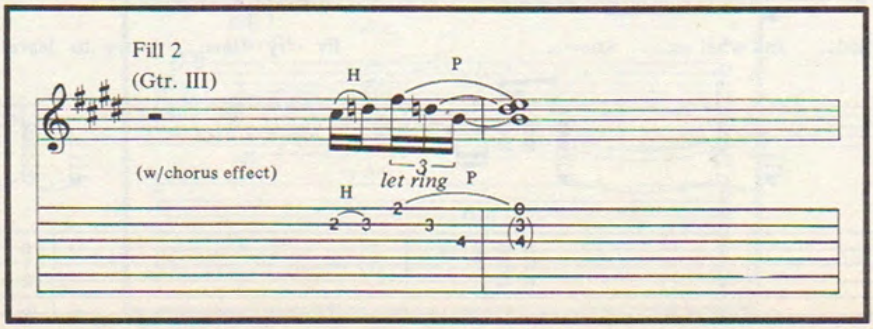

C
G5
Full
Full
N.C.(E5)
Gtr. V
(synth)
C
Full
D
Esus2
mf
Full
Full
(Both
notes vib.)
Full
Full
1/2
Full
1/2
let ring
sl.
1st Verse
F♯madd4
E
f
All a - lone now ex - cept for the mem - 'ries
(Gtrs.
I&II)
Rhy. Fig. 1
mf
H
F♯madd4
E
F♯madd4
E
of what we had and what we knew.
Ev - 'ry time I try to leave it be - hind me,

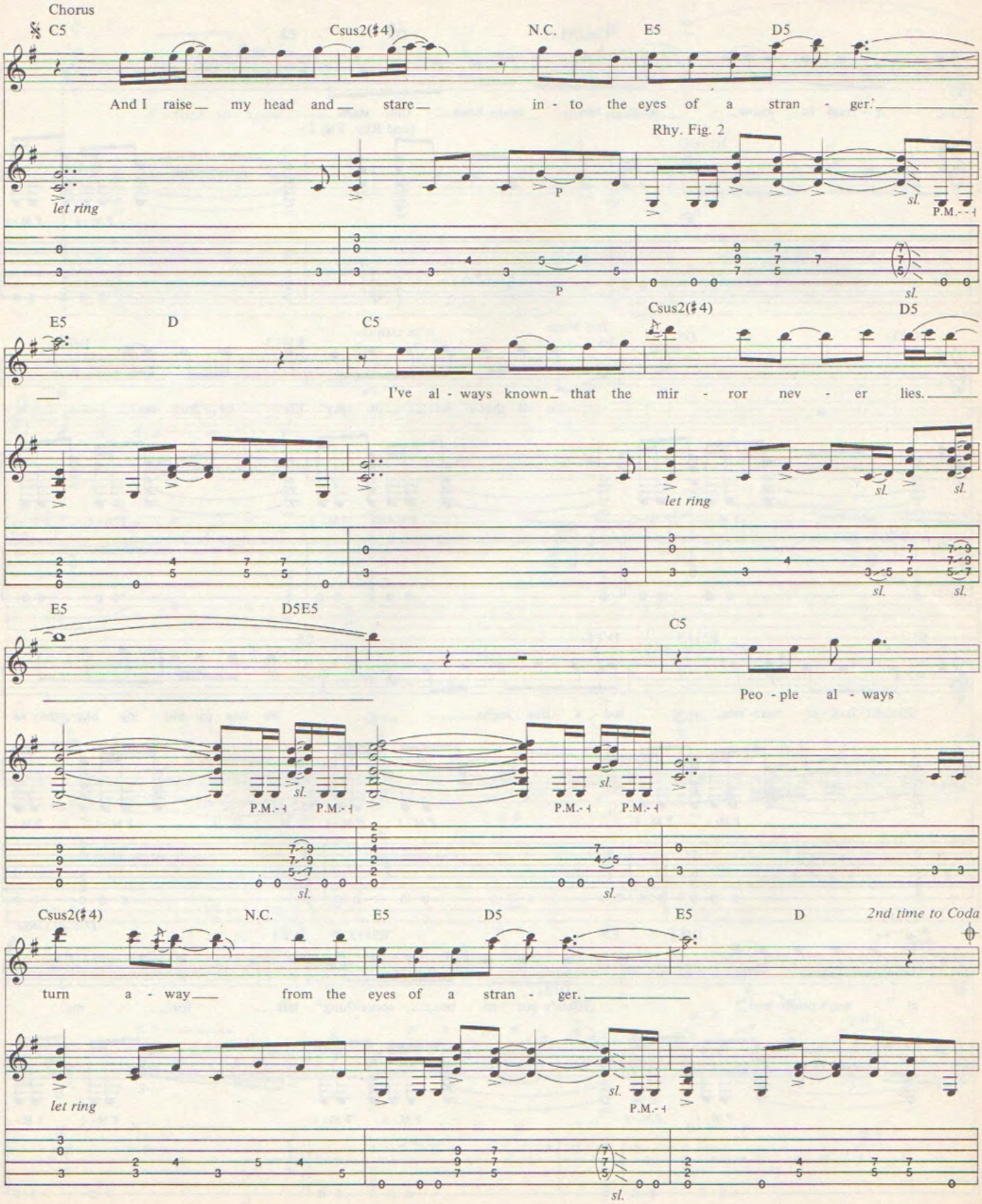

w/Fill 2
F♯madd4
E
F♯m7add4
E
I see some-thing that re-minds me of you, hoo.
(end Rhy. Fig. 1)
H
mf
let ring
(w/chorus effect)
H

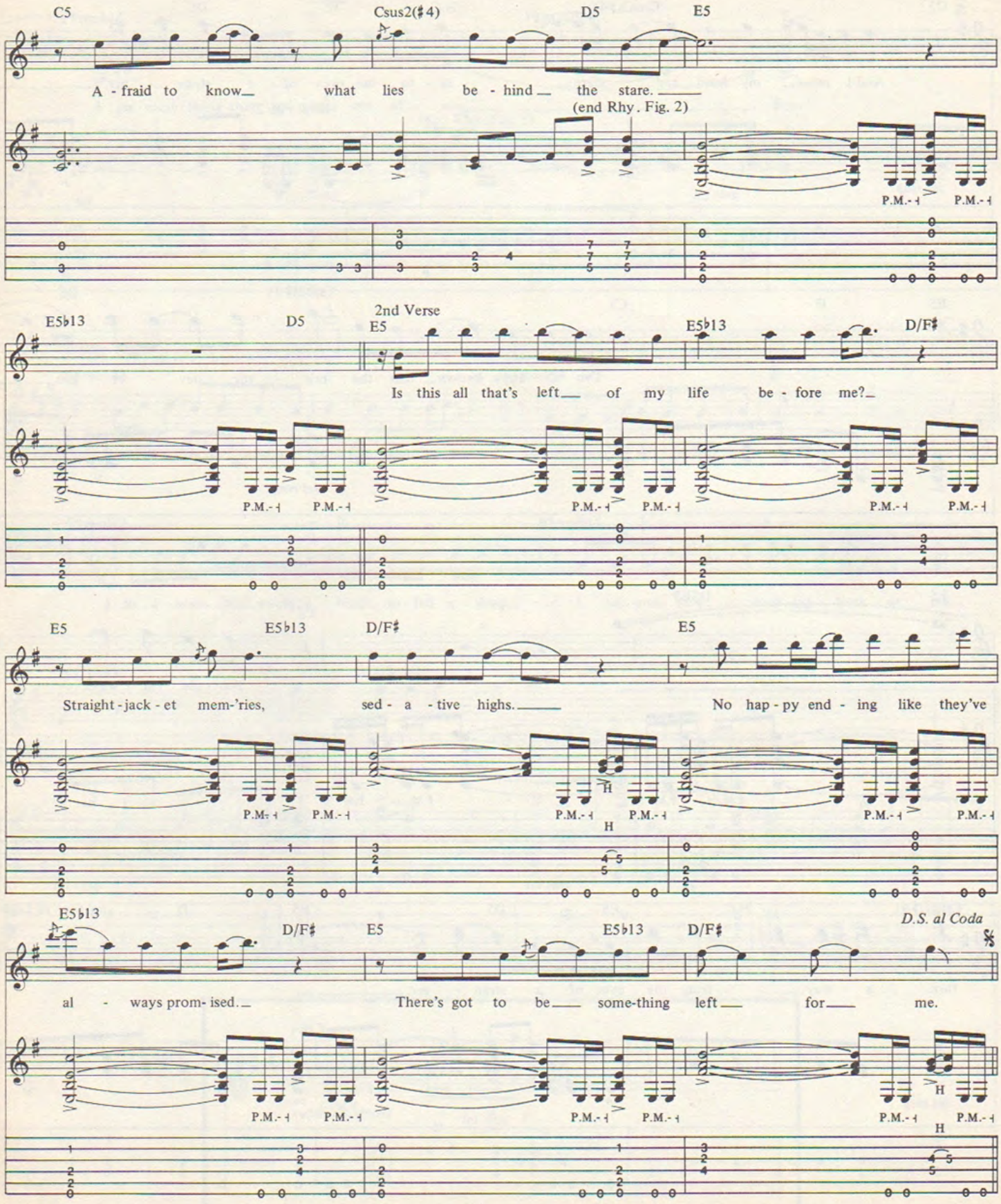

w/Rhy. Fig. 1
F♯madd4
E
F♯madd4
E
Ev-'ry night the dreams re-turn to haunt me, your ros-a-ry wrapped a-round your throat.

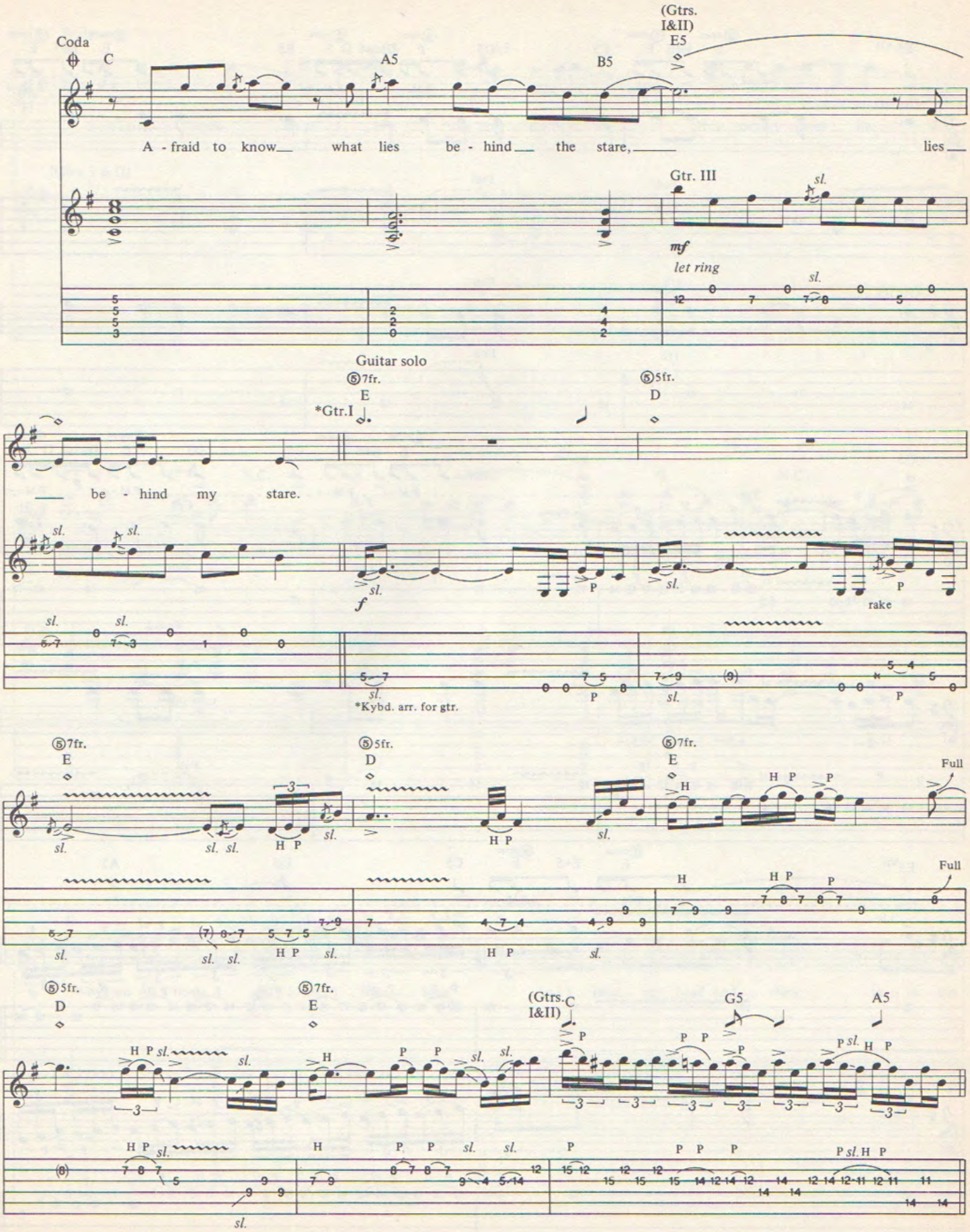

F♯madd4
E
F♯madd4
E
I lie a-wake and sweat, a-fraid to fall a-sleep. I see your face look-ing back at me.

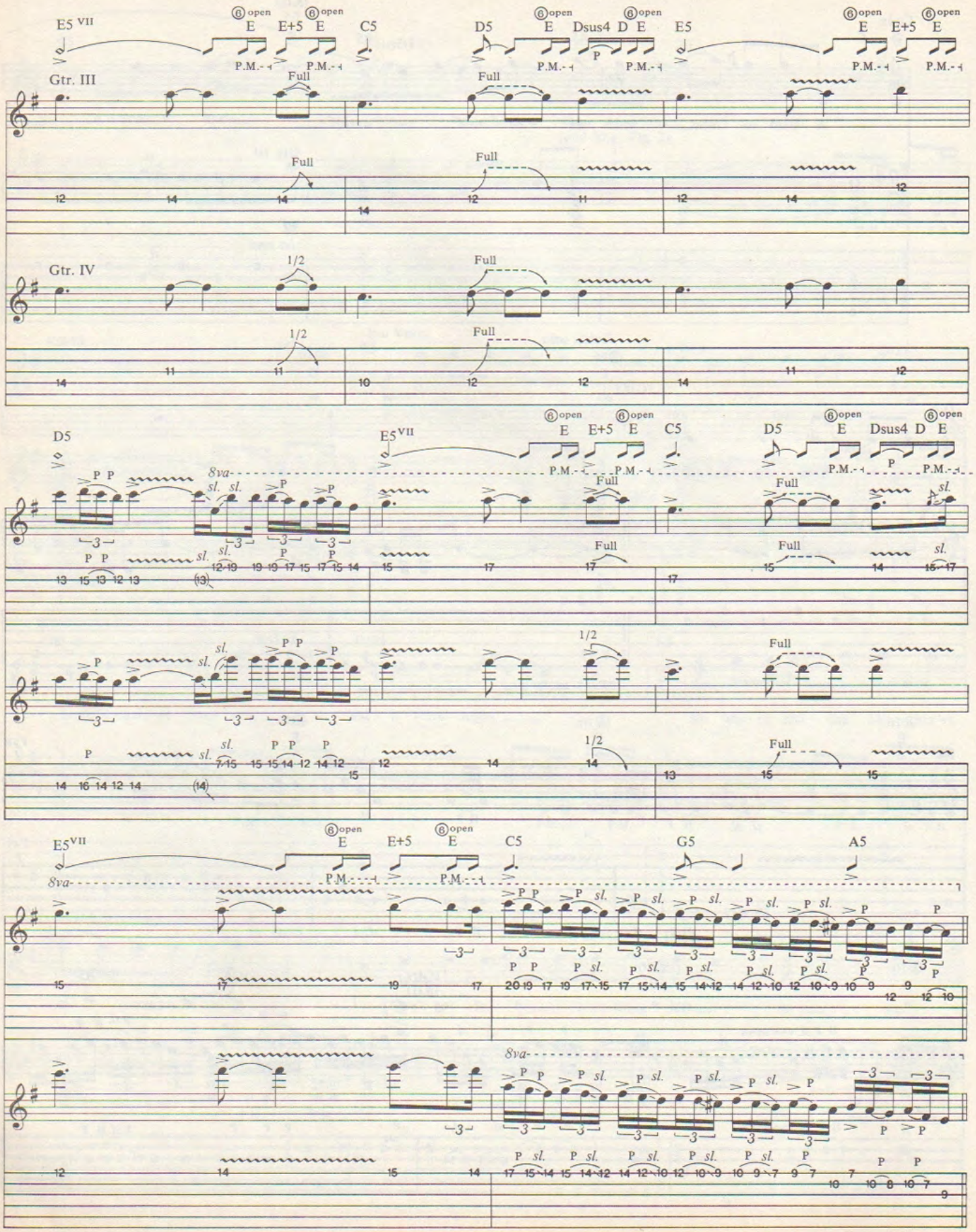

N.C.(E5)
C
G5
N.C.(E5)
C
D
N.C.
Look-ing back at me.
f
let ring
sl.
let ring
sl.
sl.

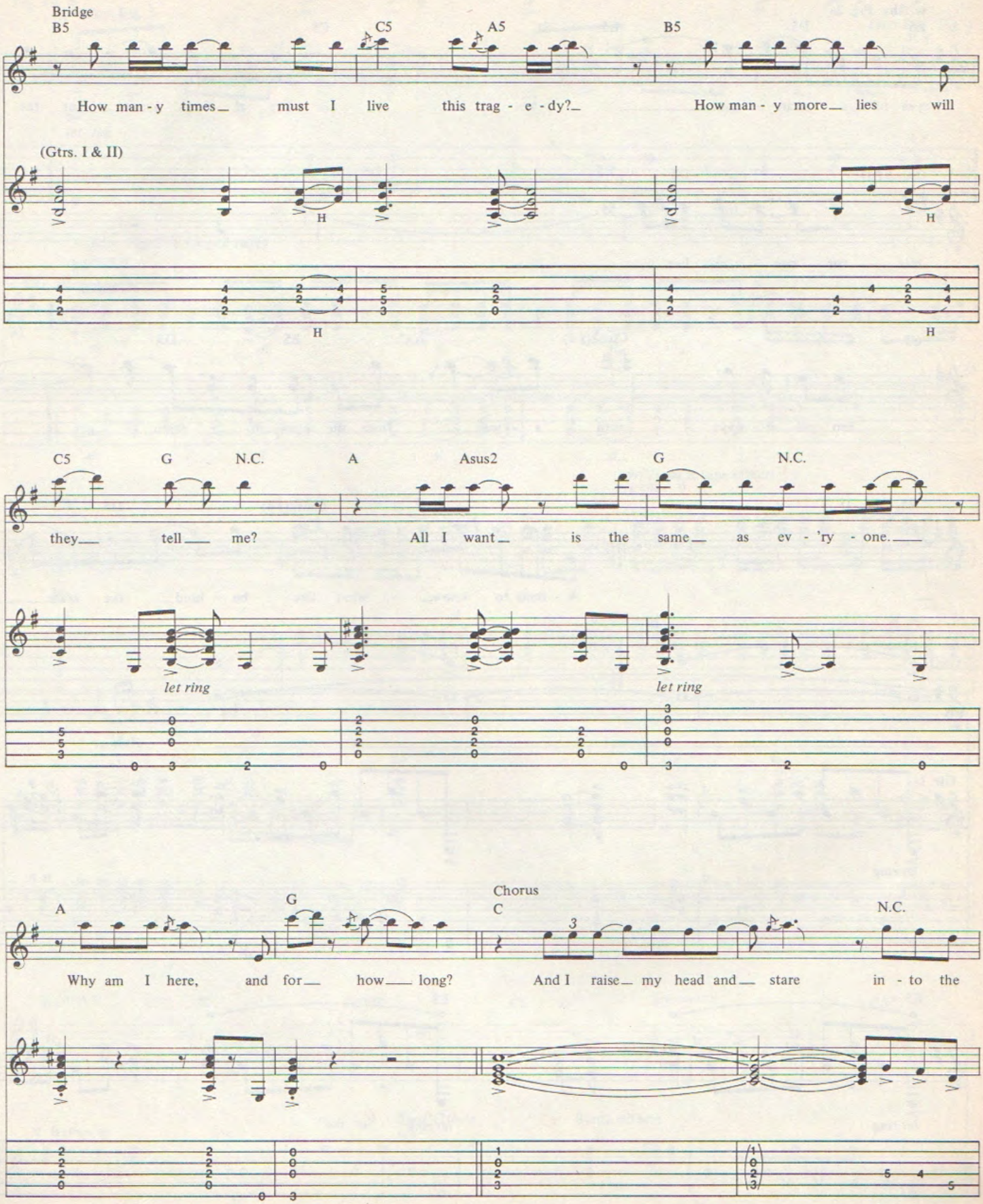

Fill 2
(Gtr. III)
H
P
(w/chorus effect)
let ring
H
P

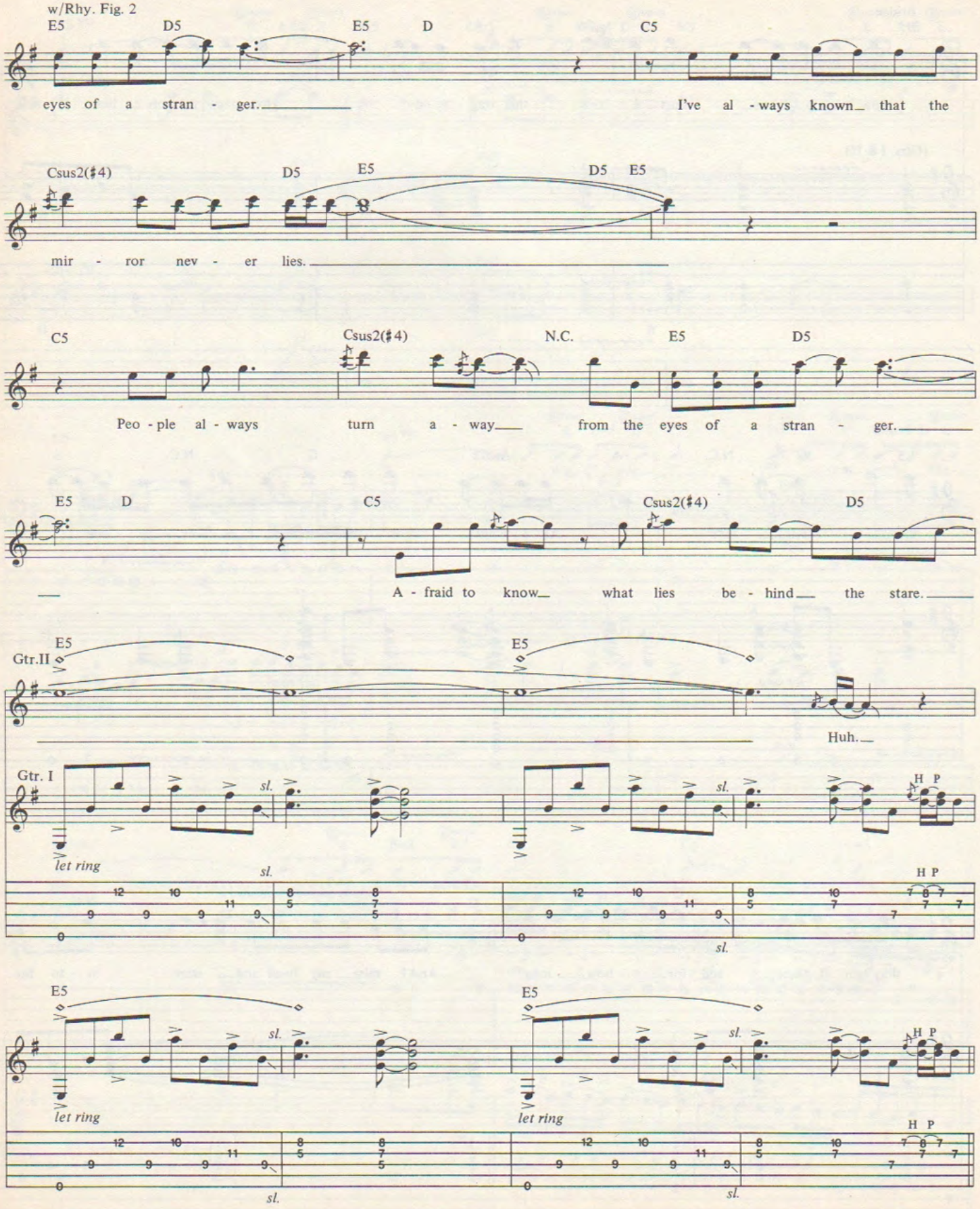

Chorus
C5
Csus2(♯4)
N.C.
E5
D5
And I raise my head and stare in - to the eyes of a stran - ger.
Rhy. Fig. 2
let ring
P
sl.
P.M.
E5
D
C5
Csus2(♯4)
D5
I've al - ways known that the mir - ror nev - er lies.
let ring
E5
D5E5
C5
Peo - ple al - ways
P.M.
Csus2(♯4)
N.C.
E5
D5
E5
D
2nd time to Coda
turn a - way from the eyes of a stran - ger.
let ring

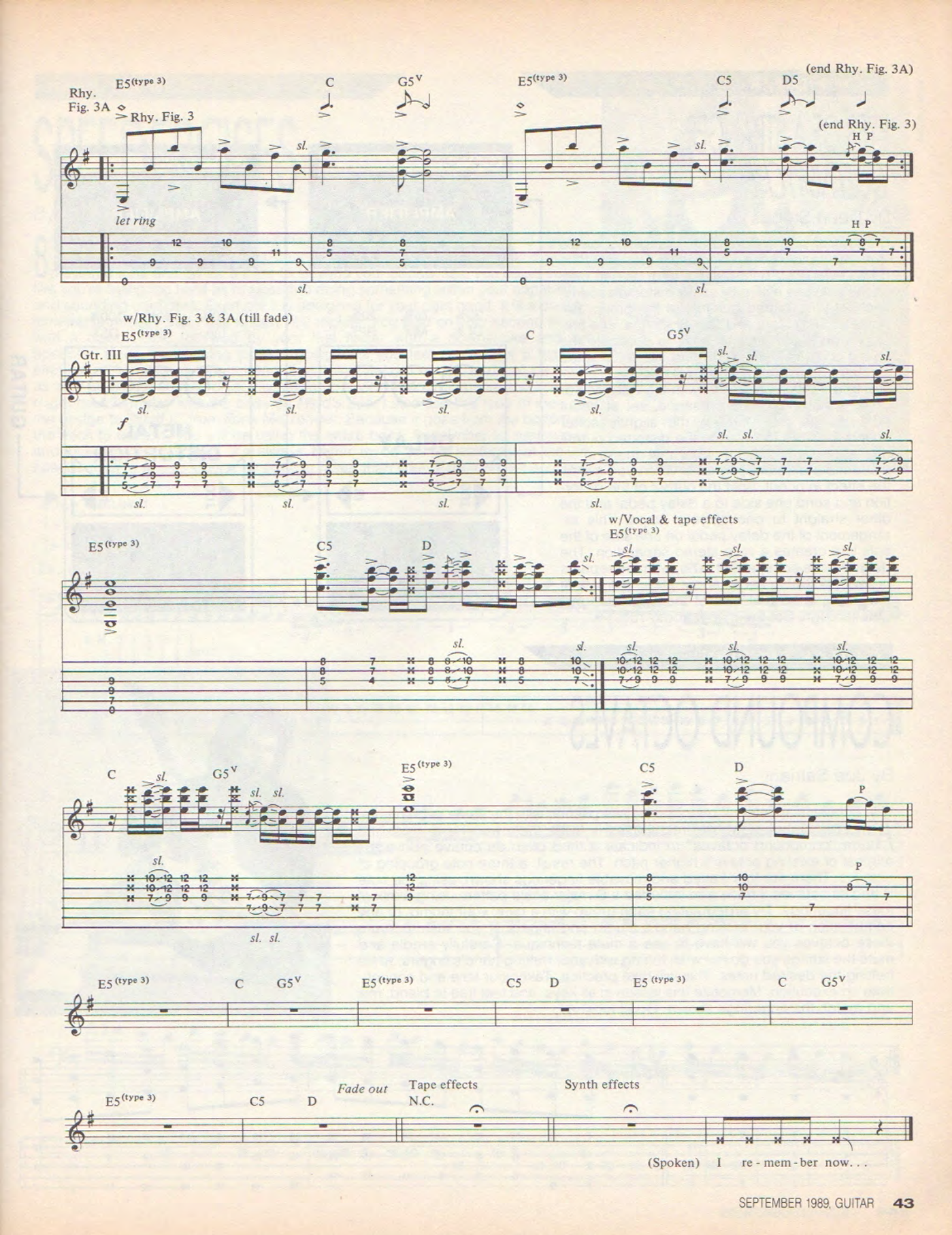

C5
Csus2(♯4)
D5
E5
A - fraid to know what lies be - hind the stare.
(end Rhy. Fig. 2)
P.M.-
E5♭13
D5
2nd Verse
E5
E5♭13
D/F♯
Is this all that's left of my life be - fore me?
E5
E5♭13
D/F♯
E5
Straight - jack - et mem-'ries, sed - a - tive highs.
No hap - py end - ing like they've
H
E5♭13
D/F♯
E5
E5♭13
D/F♯
D.S. al Coda
al - ways prom- ised.
There's got to be some-thing left for me.


Coda
C
A5
B5
(Gtrs. I&II)
E5
A - fraid to know what lies be - hind the stare, lies
Gtr. III
mf
let ring
Guitar solo
⑤7fr.
E
*Gtr.I
⑤5fr.
D
be - hind my stare.
f
rake
*Kybd. arr. for gtr.
⑤7fr.
E
⑤5fr.
D
⑤7fr.
E
Full
⑤5fr.
D
⑤7fr.
E
(Gtrs. I&II)
C
G5
A5


E5 VII
E E+5 E C5
D5 E Dsus4 D E
E5 E E+5 E
Gtr. III
Gtr. IV
D5
E5 VII
E E+5 E C5
D5 E Dsus4 D E
E5 VII
E E+5 E C5
G5
A5
8va
Full
1/2
P.M.
sl.


Bridge
B5
C5
A5
B5
How man - y times_ must I live this trag - e - dy?_ How man - y more_ lies will
(Gtrs. I & II)
H
H
H
H
C5
G
N.C.
A
Asus2
G
N.C.
they_ tell_ me? All I want_ is the same_ as ev - 'ry - one._
let ring
let ring
A
G
Chorus
C
N.C.
Why am I here, and for_ how_ long? And I raise_ my head and_ stare in - to the


w/Rhy. Fig. 2
E5 D5 E5 D C5
eyes of a stran - ger. I've al - ways known that the
Csus2(♯4) D5 E5 D5 E5
mir - ror nev - er lies.
C5 Csus2(♯4) N.C. E5 D5
Peo - ple al - ways turn a - way from the eyes of a stran - ger.
E5 D C5 Csus2(♯4) D5
A - fraid to know what lies be - hind the stare.
E5 E5
Gtr.II
Huh.
Gtr. I
let ring
sl.
H P
E5 E5
let ring


Rhy. Fig. 3A
E5 (type 3)
Rhy. Fig. 3
C
G5 V
E5 (type 3)
C5
D5
(end Rhy. Fig. 3A)
(end Rhy. Fig. 3)
H P
let ring
sl.
w/Rhy. Fig. 3 & 3A (till fade)
Gtr. III
f
w/Vocal & tape effects
D
P
Fade out
Tape effects
N.C.
Synth effects
(Spoken) I re - mem - ber now. . .

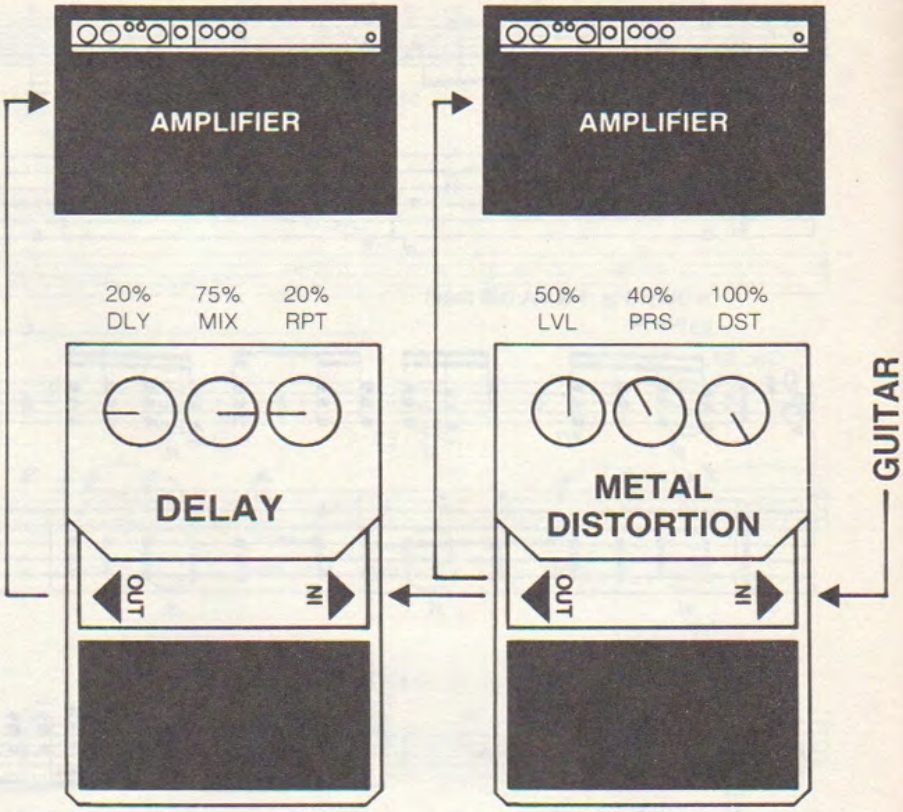
SOUND F/X

EYES OF A STRANGER: *QUEENSRYCHE*

By Dean Stubbs

The guitar solo in "Eyes of a Stranger" shows a larger range of sounds than Queensryche has ever used before. Instead of crunch metal, the solo has a slightly softer distortion sound. Michael Wilton, lead guitarist of the group, endorses ESP guitars and G.H.S. strings. The setup shown is the starting point to duplicate the sound on the album. You'll find the setup good for both the rhythm and the solo sound.

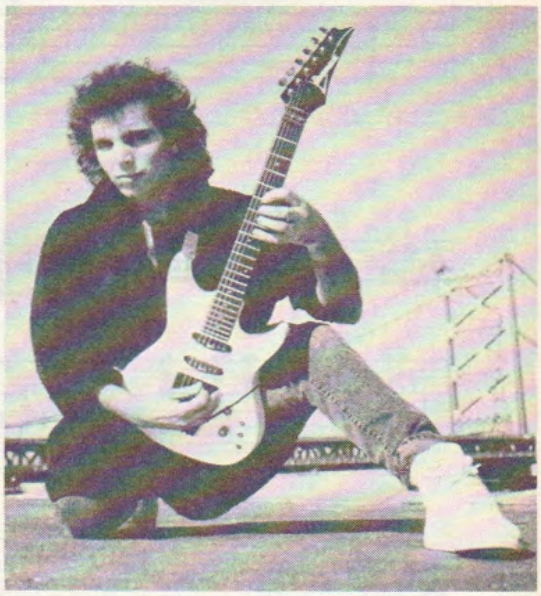
Begin with a metal pedal with the distortion or drive at full blast. The presence, set at about 40%, mutes the tone for the slightly softer sound. Be sure to balance the distorted output of the pedal to the input so that there is no discernible difference in level when you switch the effect in or out. Split the output of the distortion and send one side to a delay pedal and the other straight to one of your amps. This arrangement of the delay pedal on one side of the split line creates a nice stereo separation. The delay time is set at about 20%, with the repeats or feedback also set at about 20%. The mix of the pedal is so that little of the original signal gets through. Set the mix at about 75%.



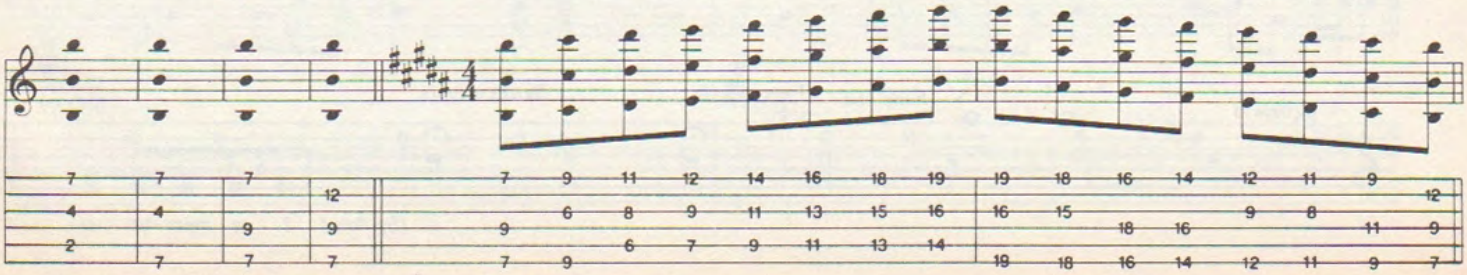
GUITAR SECRETS

COMPOUND OCTAVES

By Joe Satriani



An octave is an interval bounded by two pitches with the same pitch names and the higher of whose frequencies is twice the lower. Here, I use the term "compound octaves" to indicate a third pitch an octave above the original or existing octave's higher pitch. The result: a three-note grouping of octaves. There are four fretted and movable fingerings shown, using the note B and its octaves. I have also included a B major scale pattern using a mix of these fingerings. Try arpeggiating each group with a pick, your thumb, or any combination of your picking hand's thumb and fingers. If you wish to strum these octaves you will have to use a mute technique. Carefully cradle and mute the strings you do not wish to ring, with your fretting hand's fingers, while fretting the desired notes. This will take practice. Take your time and concentrate on execution. Memorize this lesson in all keys, and feel free to blend, mix and match the fingerings shown. Good luck!



SPEEDERCISES

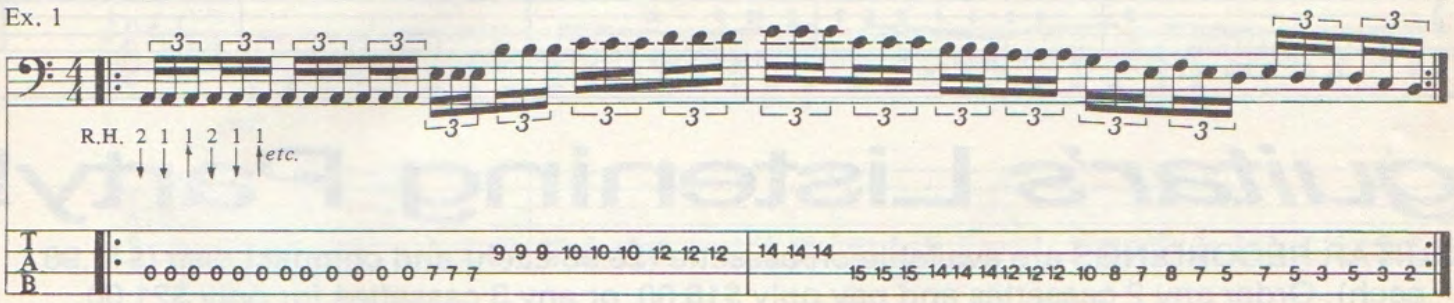
By Randy Coven

Robin Visotsky

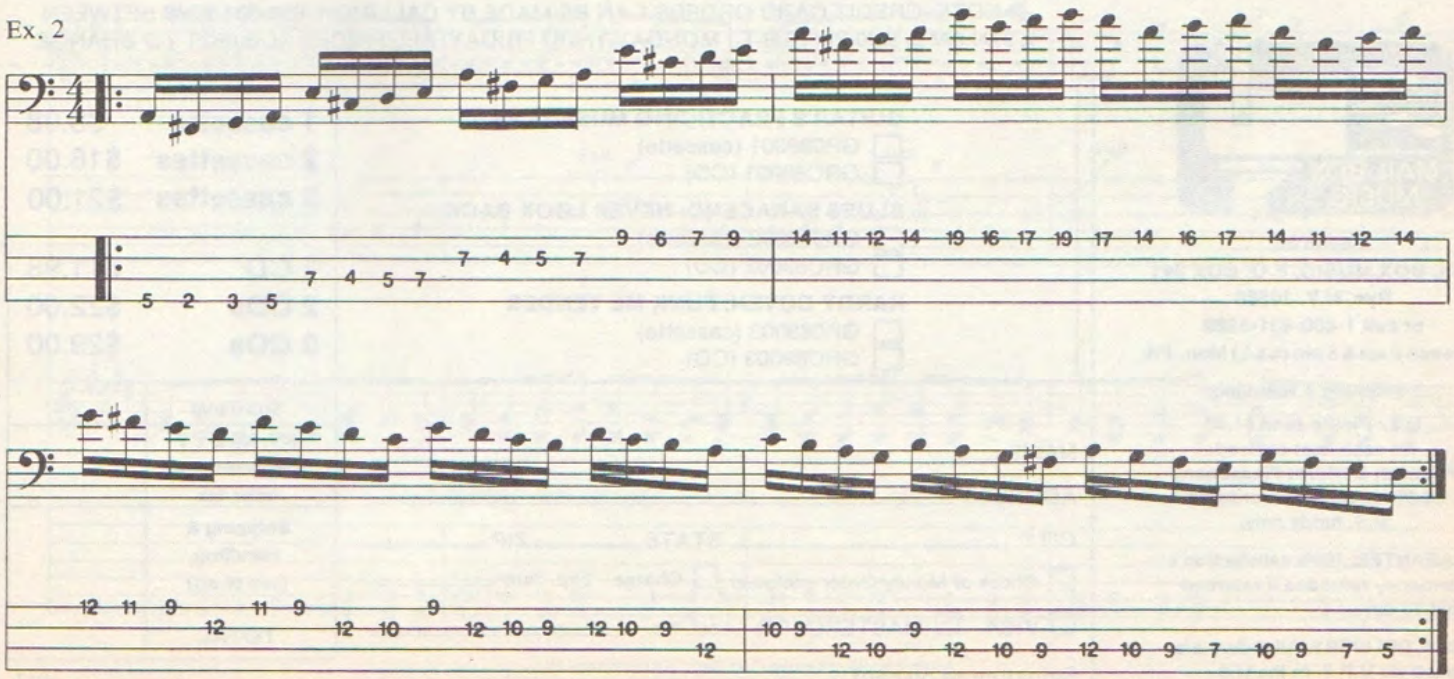
Being able to play fast is important these days. But part of being a good bassist is knowing what you can and cannot execute on the instrument. If you're playing a tune and go for a bass fill beyond your capabilites, you could sound like you're trying too hard as opposed to doing something within your capabilites and sounding confident. Example 1 is designed for your right hand. It is a double stroking technique that I use to play fast triplets. You start on your second finger with a downstroke, followed by your first finger with a downstroke and an upstroke. Keep this picking pattern going until you feel you've got a type of circular motion with your right hand. Example 2 is both hands, and can be used as a riff as well as an exercise. It is similar to a Vinnie Moore-type unison line you might hear him play with the bass on *Mind's Eye*. I also use this type of idea on the bridge to "Stuff It" from *Funk Me Tender*. Because it goes from the bottom of the neck to the top, you will be using the entire bass. Remember to start slowly and build up your speed. It's always better to do things perfectly at slower speeds than to sound sloppy by playing faster than your technique will allow.

R.H. = Right hand
↓ = downstroke
↑ = upstroke

Ex. 1



Ex. 2

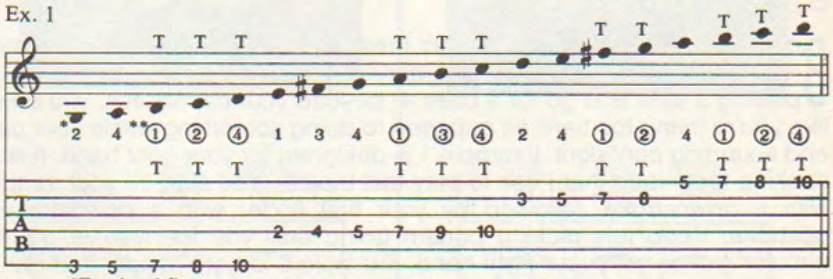


DIATIONIC SCALE PATTERNS

By Jennifer Batten

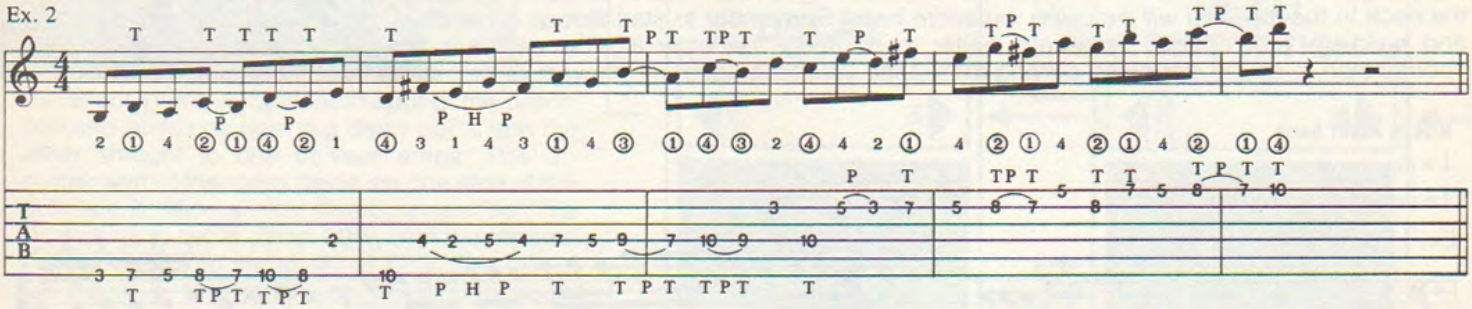
A great way to get scale fingerings under your belt is to play patterns within the fingerings. Playing various patterns can challenge how well you really have a scale fingering together and will make it easier to improvise down the road. Example 1 is my fingering for a G major scale. Example 2 is a diatonic 3rds pattern within the scale. Every ascending note is hammered, either by the left hand, right hand, or left to right, and every descending note is pulled, to create a smooth sound.

Ex. 1



*Fret hand fingers.
**Pick hand fingers.

Ex. 2



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See individual ads for each of these recordings on pages 137, 139 & 141.

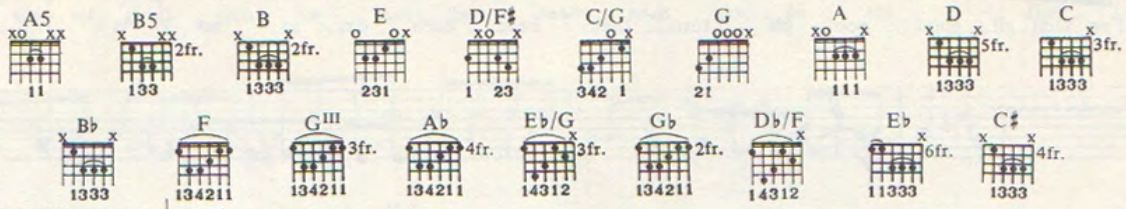
Tablature Explanation page 33

I'VE SEEN ALL GOOD PEOPLE

As Recorded by Yes

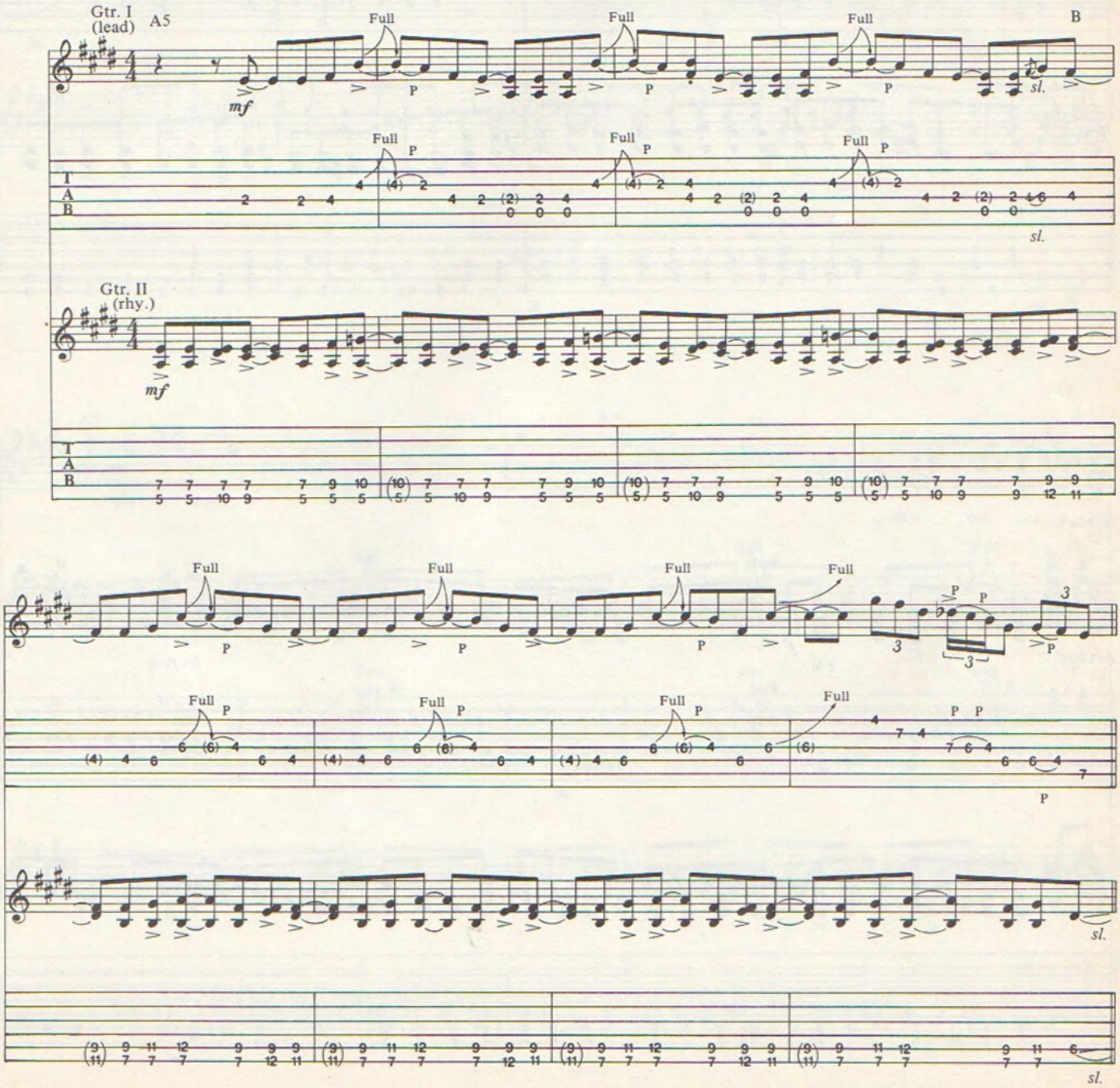
(From the album THE YES ALBUM/Atlantic Records)

Words and Music by Jon Anderson



Moderate Rock ♩ = 152

Triplet feel



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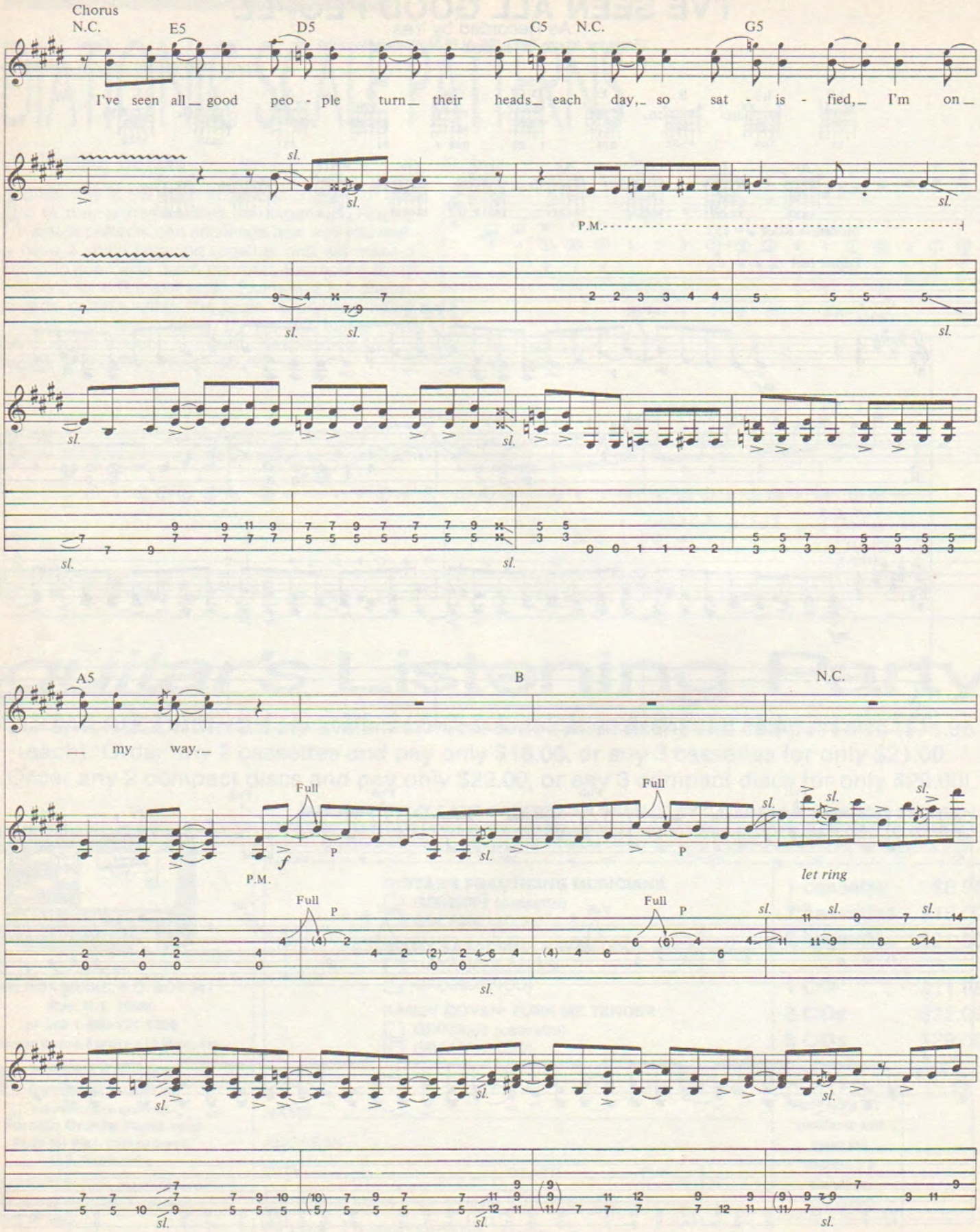
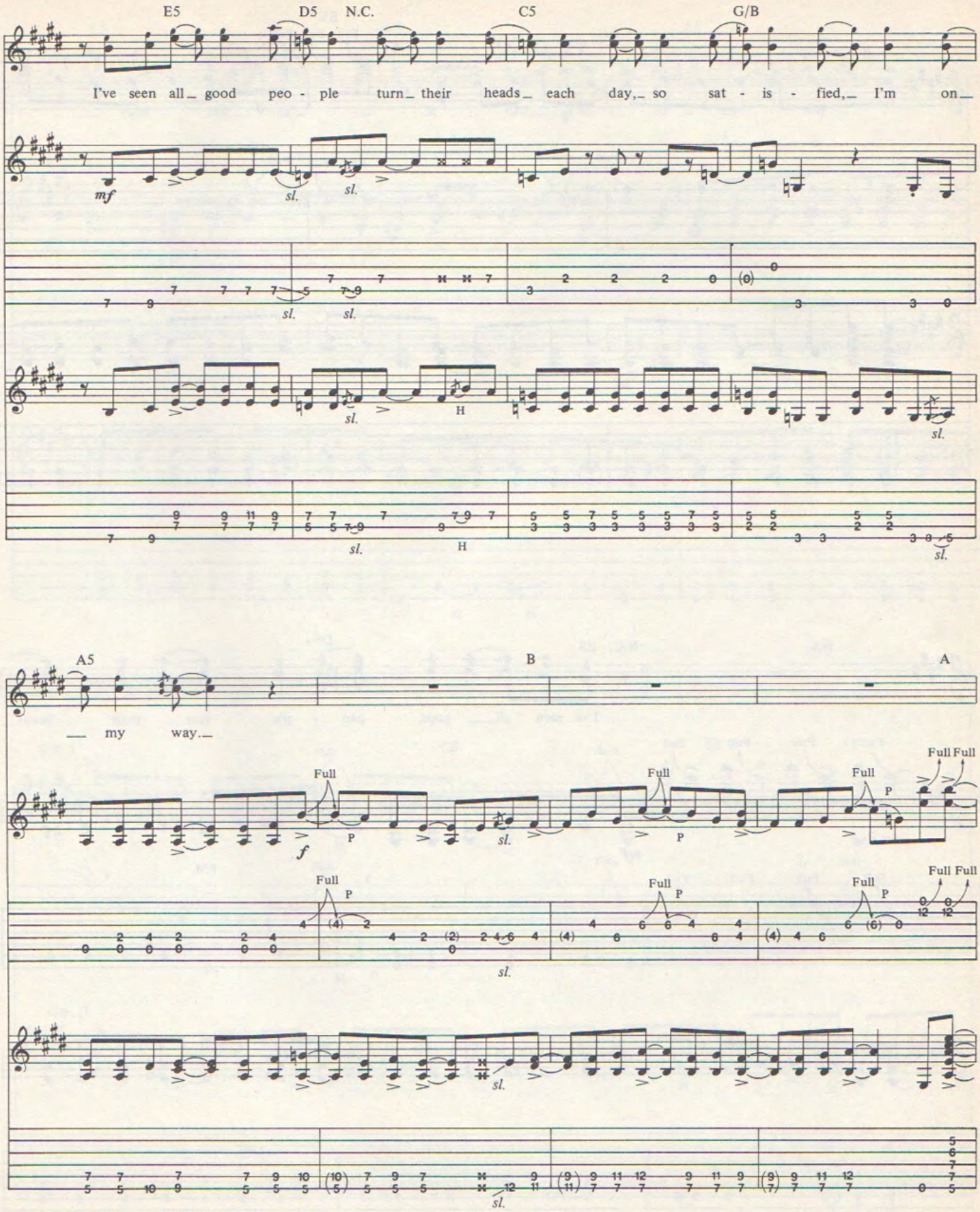
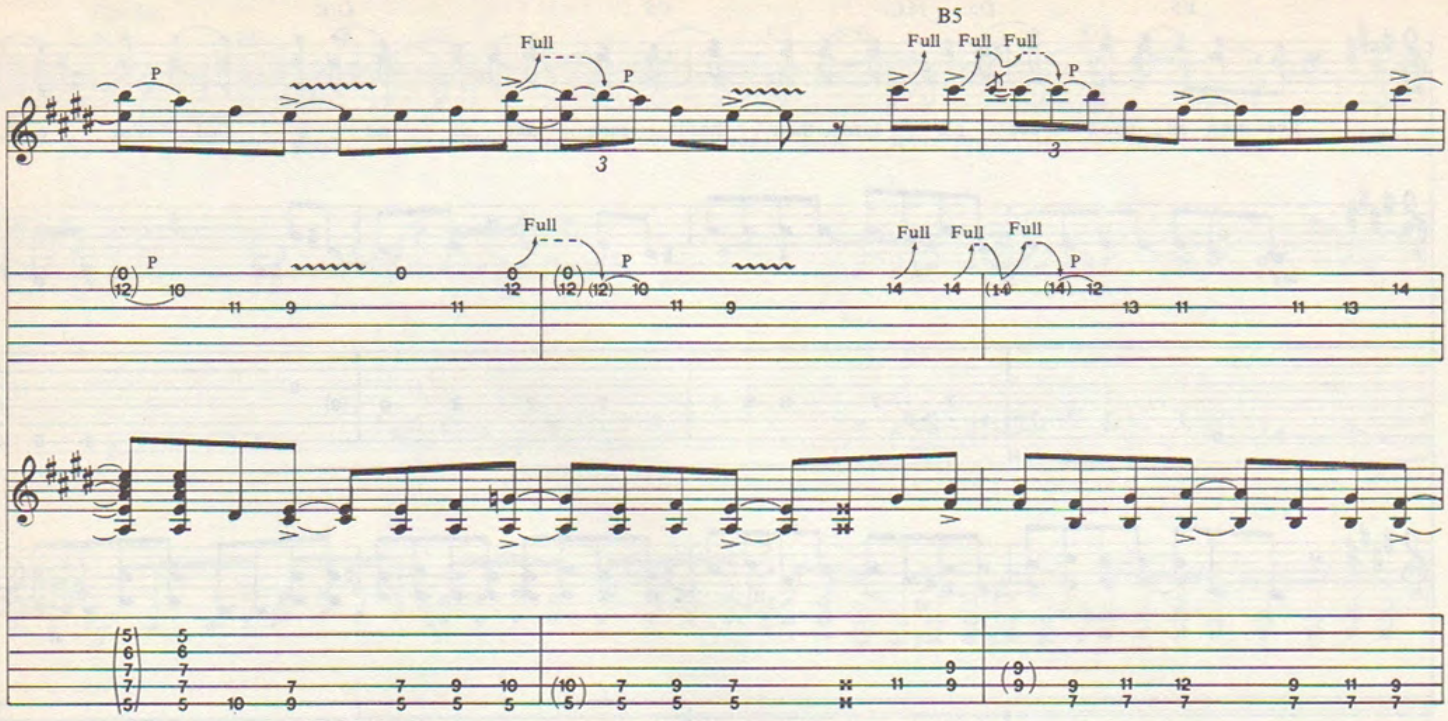
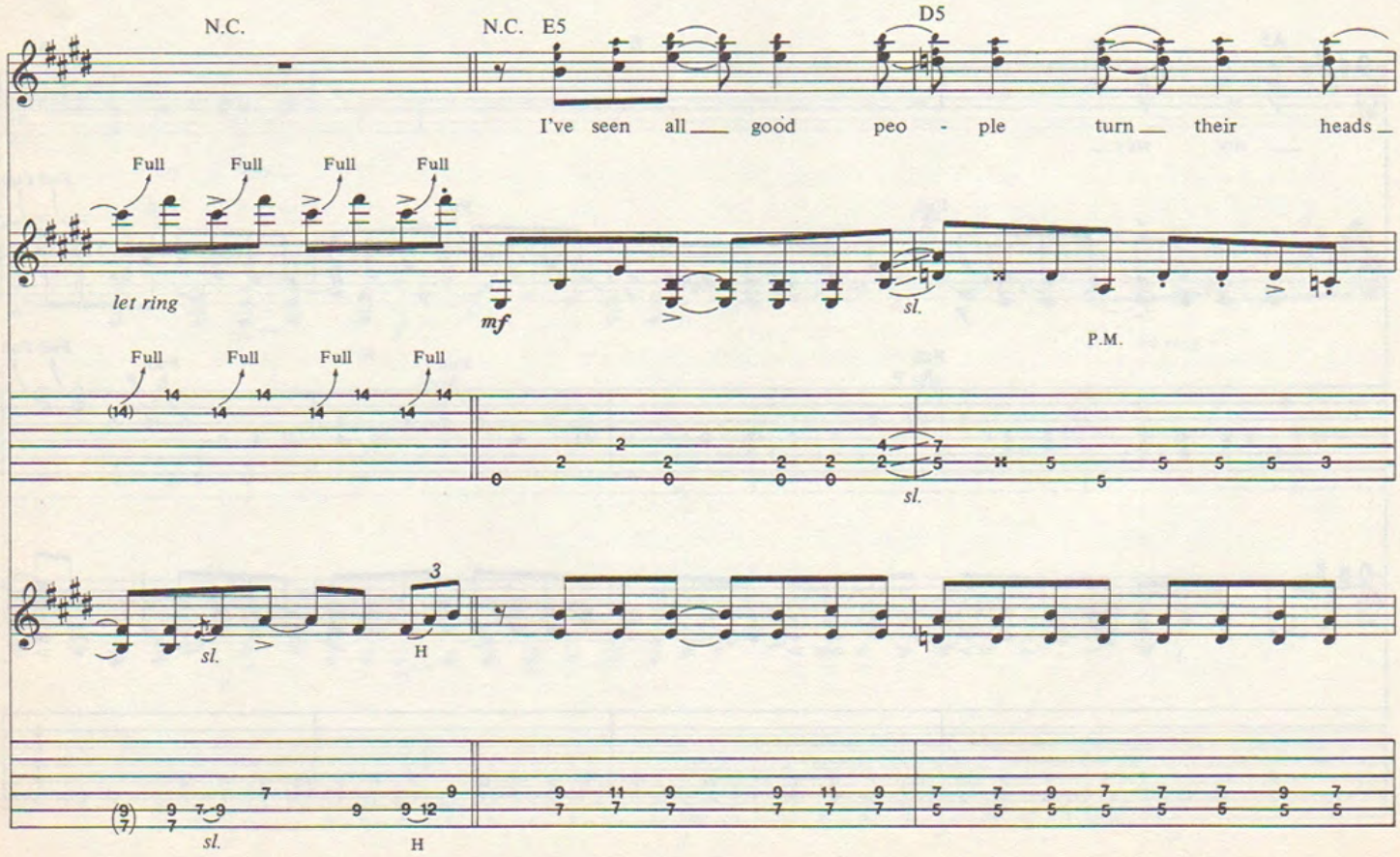
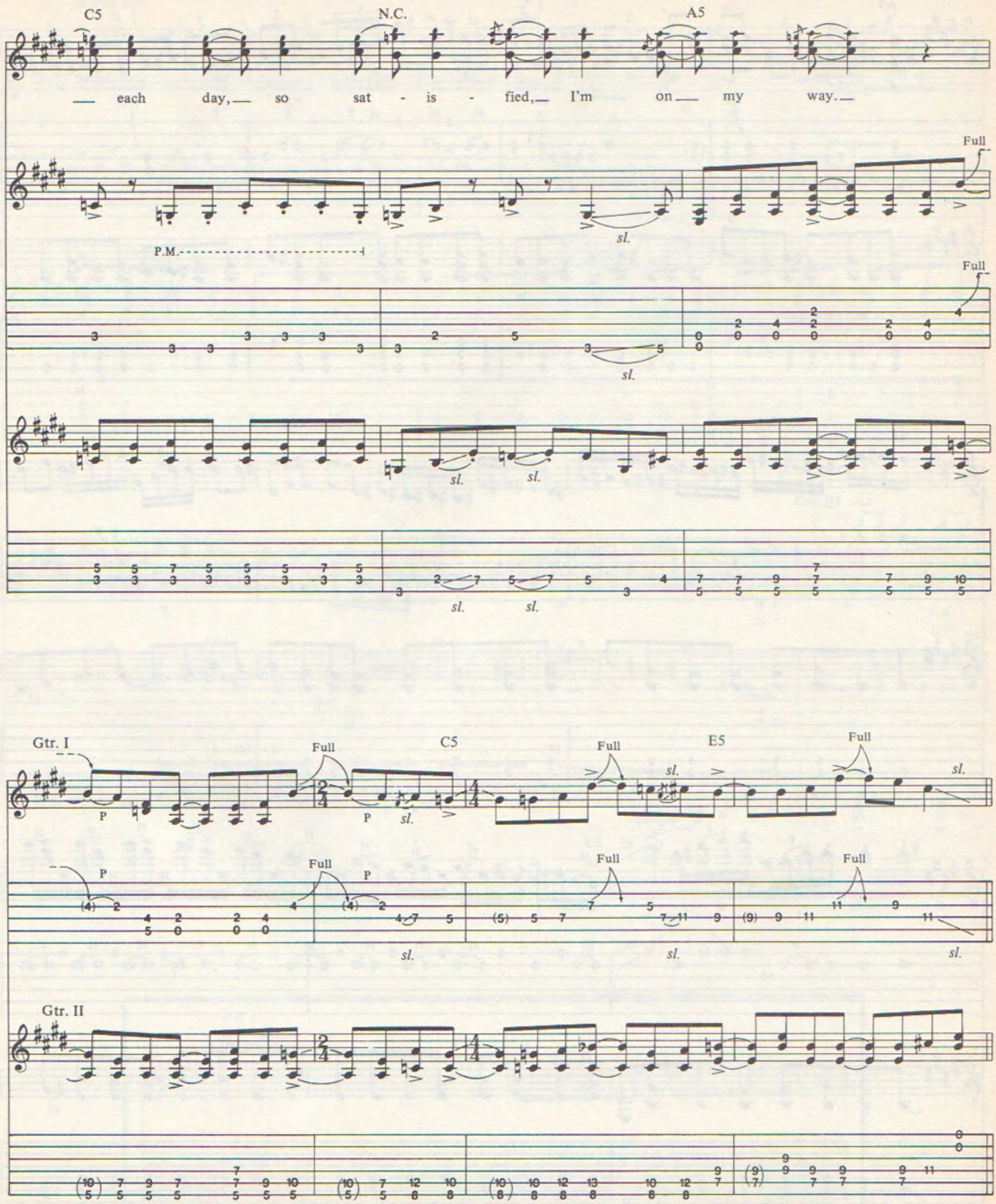
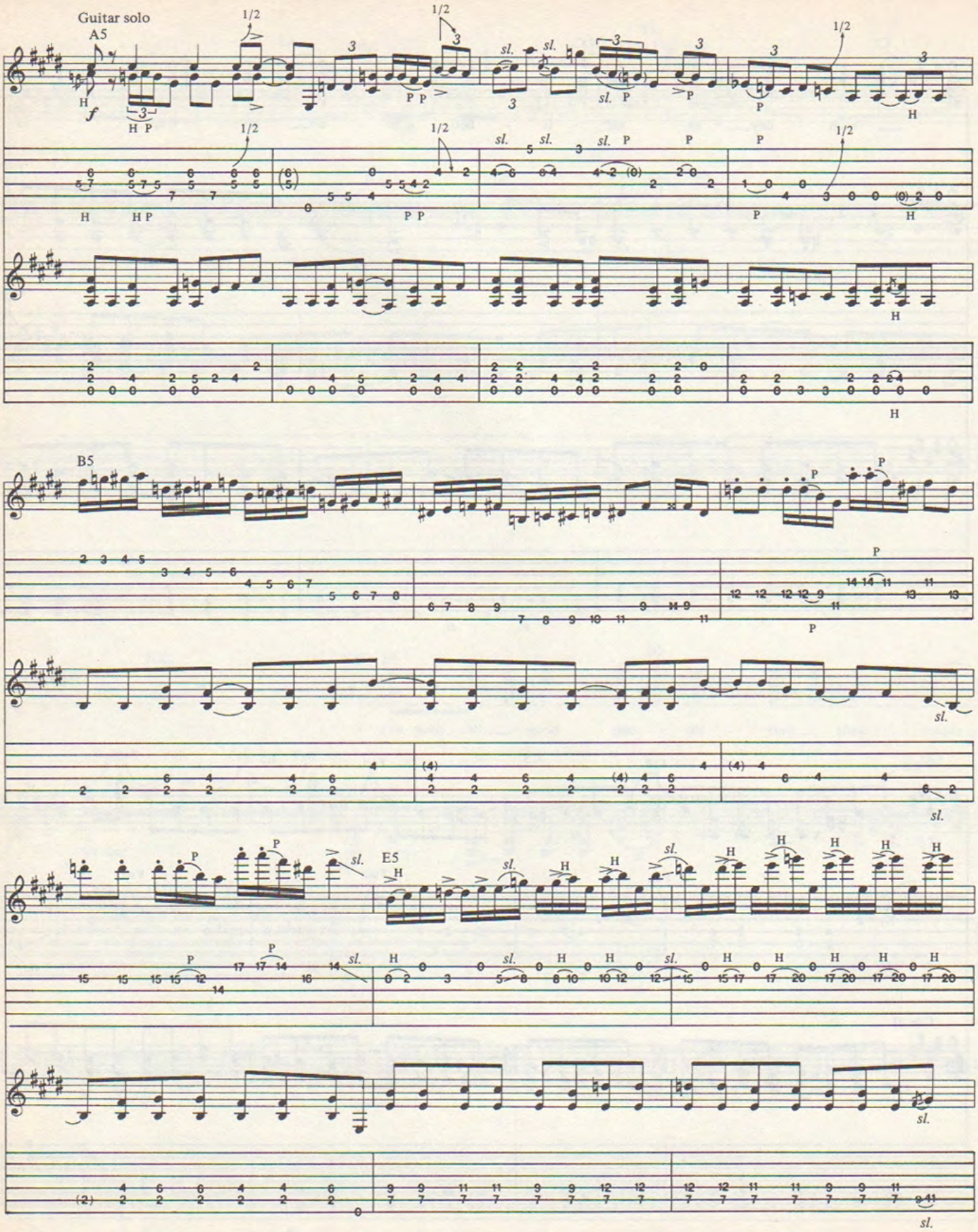

Chorus
N.C.
E5
D5
C5
N.C.
G5
I've seen all good peo - ple turn their heads each day, so sat - is - fied, I'm on
sl.
P.M.
A5
B
N.C.
my way.
Full
P
f
let ring


E5
D5
N.C.
C5
G/B
I've seen all good peo - ple turn their heads each day, so sat - is - fied, I'm on
mf
sl.
H
A5
B
A
my way.
Full
P
f
Full Full


B5
Full
P
3


N.C.
N.C.
E5
D5
I've seen all good peo - ple turn their heads
Full
let ring
mf
sl.
P.M.
H


C5
N.C.
A5
each day, so sat - is - fied, I'm on my way.
Full
P.M.
sl.
Gtr. I
P
Full
C5
E5
Gtr. II


Guitar solo
A5
B5
E5

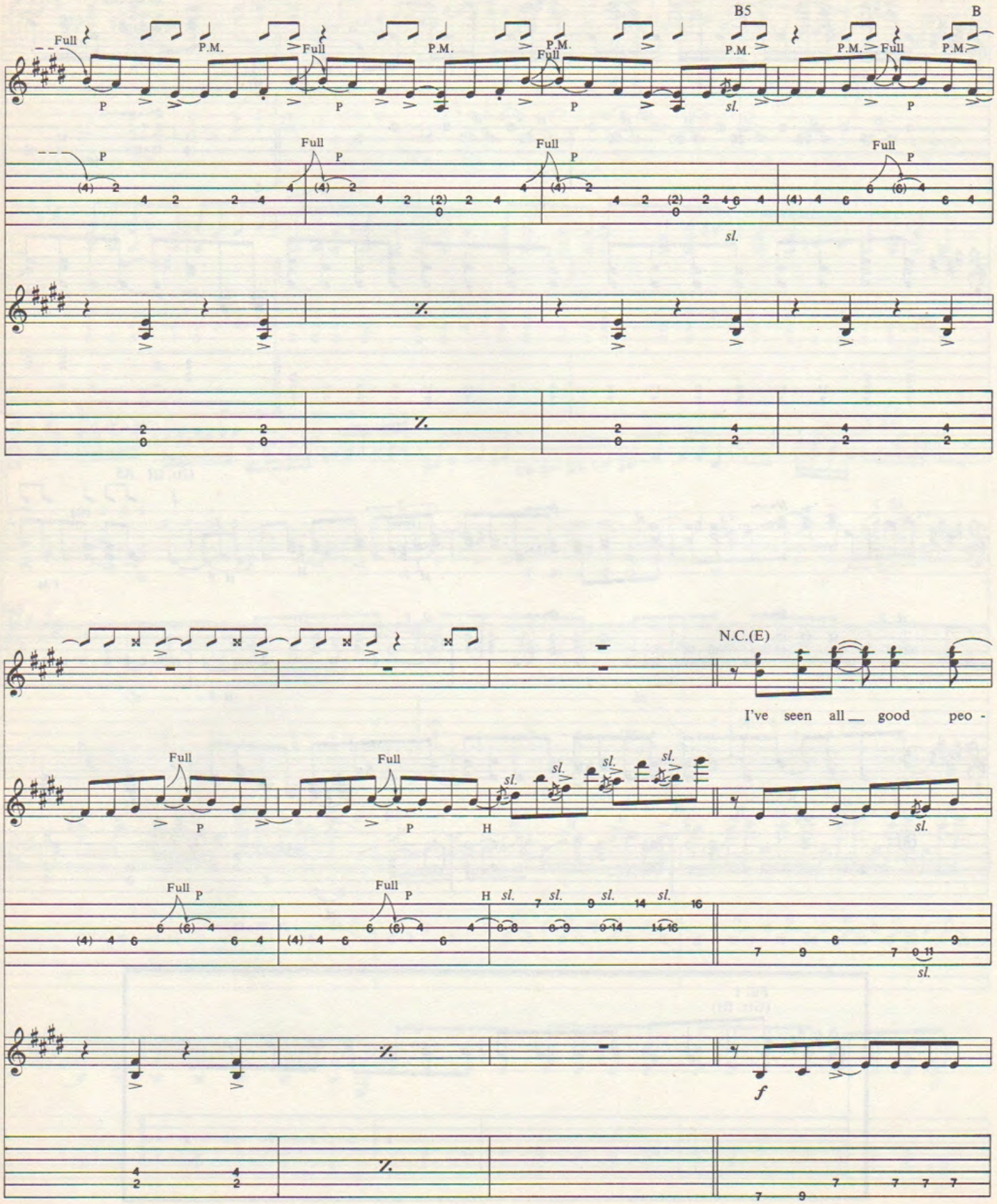
w/Fill 1

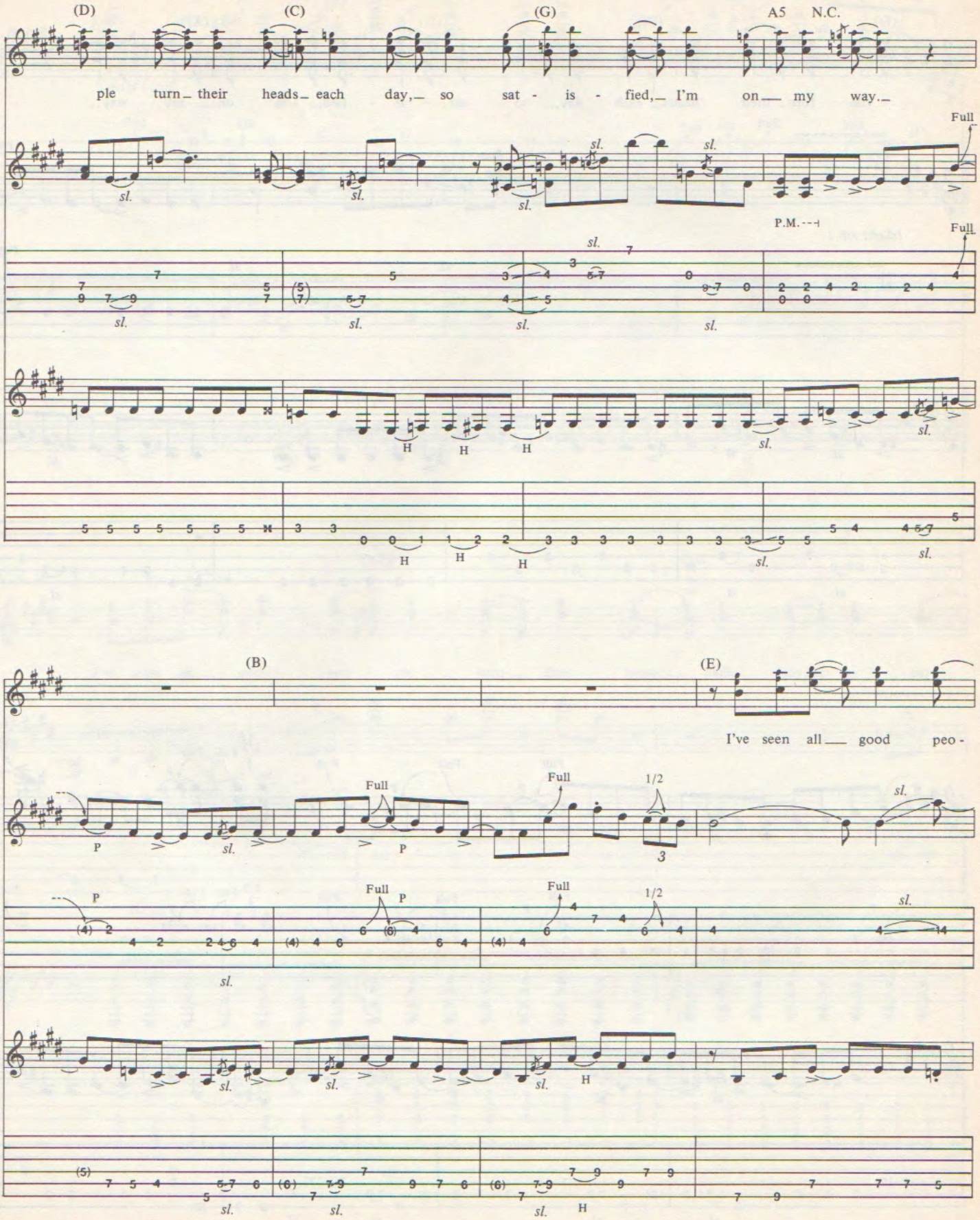
E

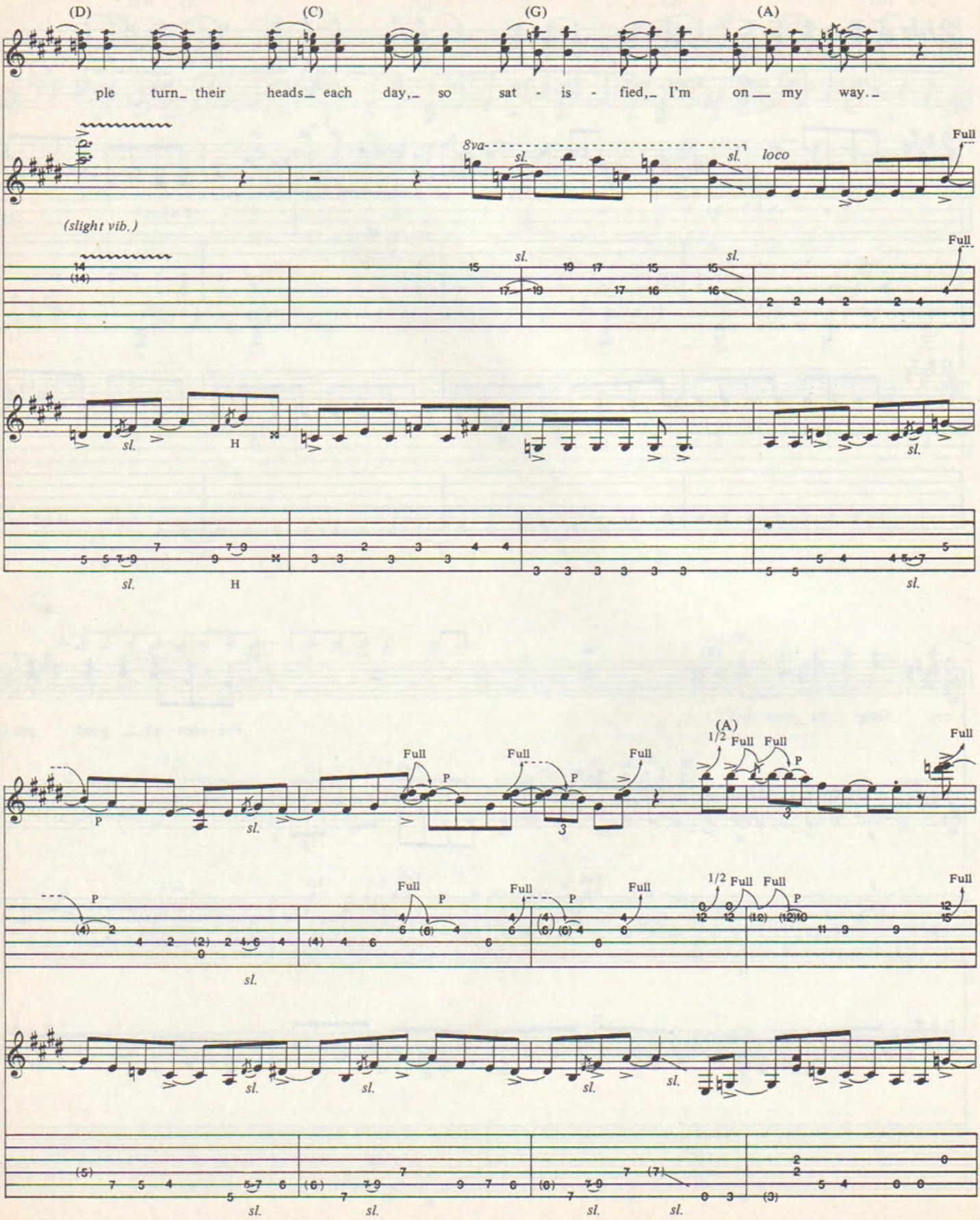
Gtr. III A5

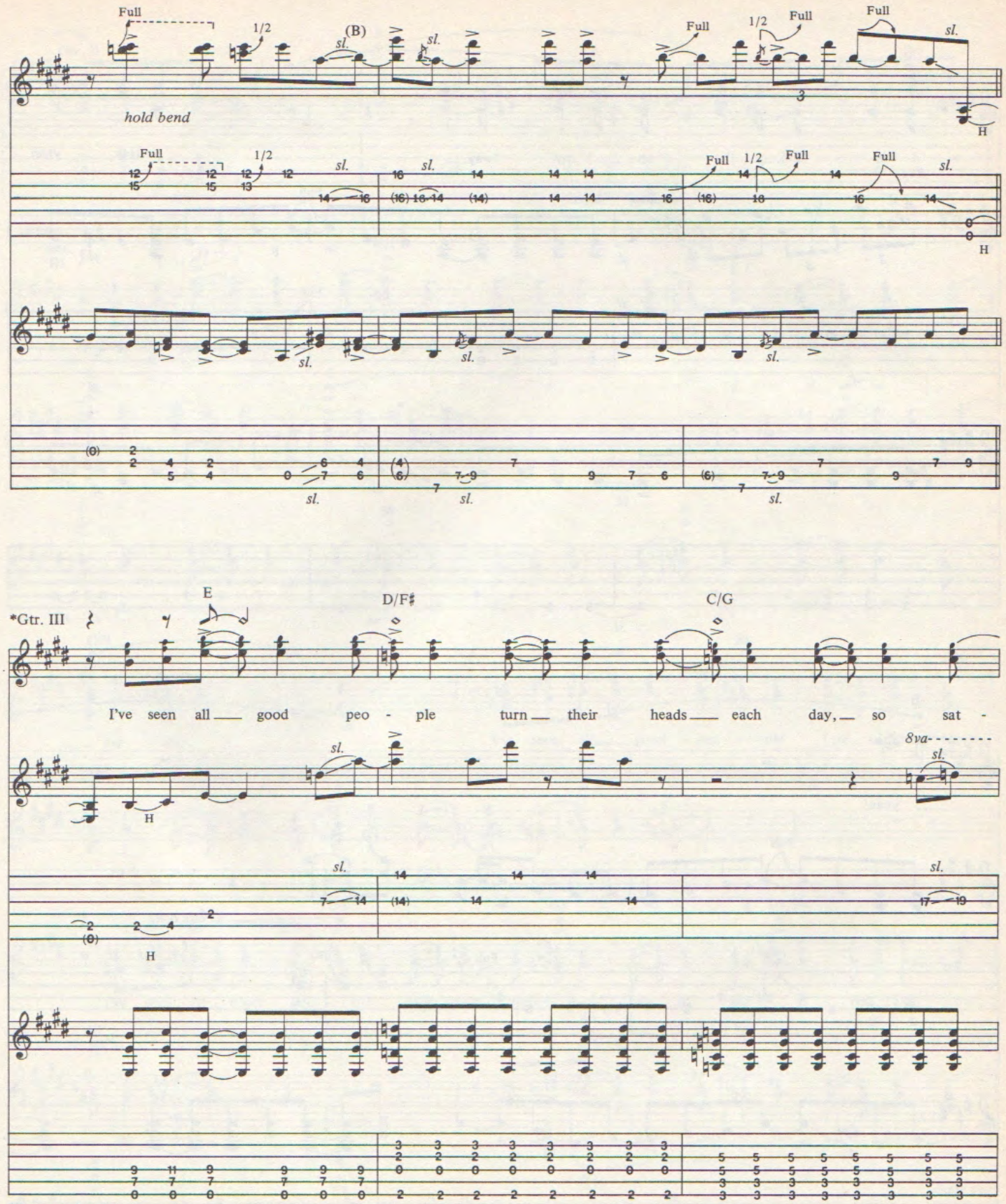
Full

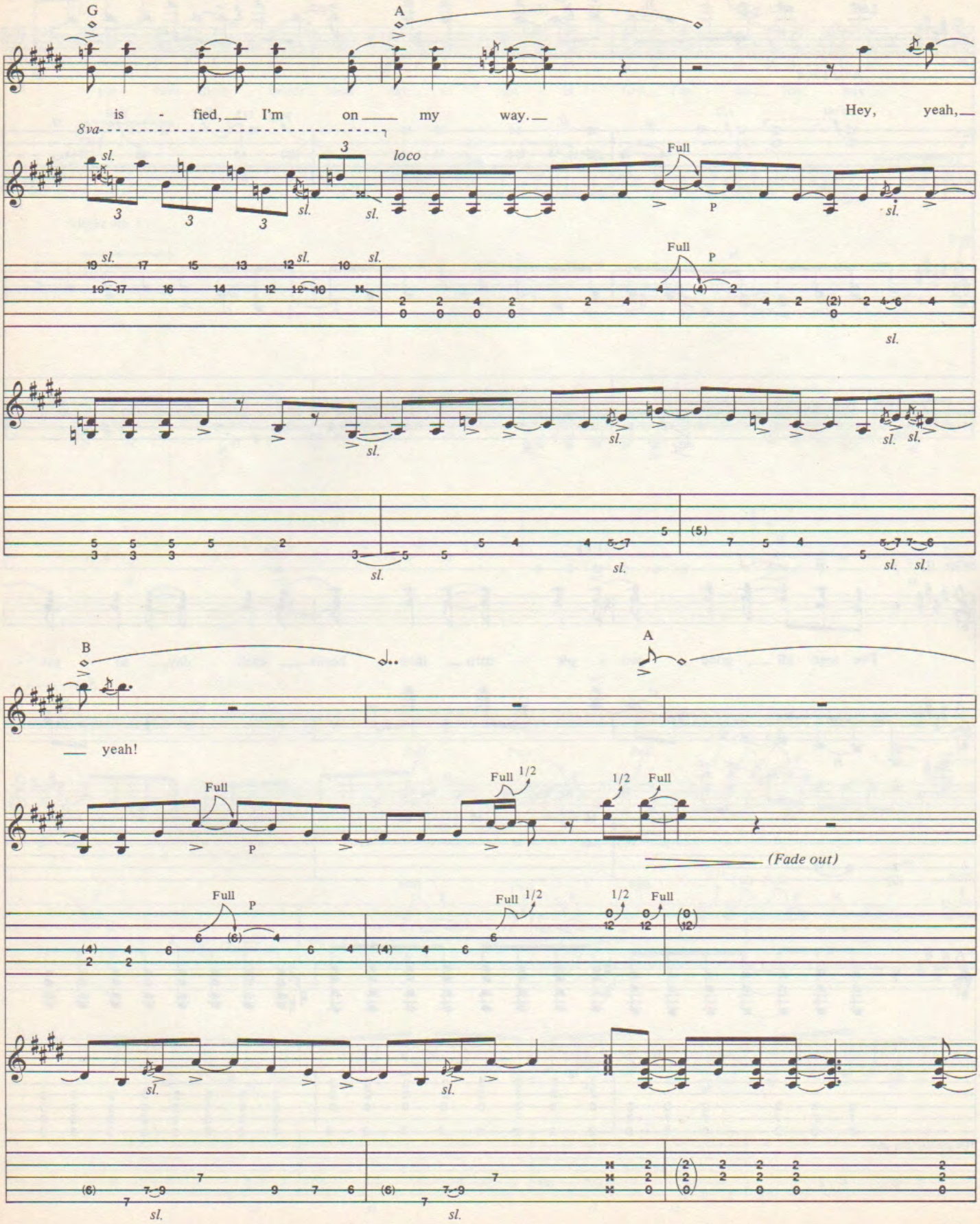
Fill 1
(Gtr. III)

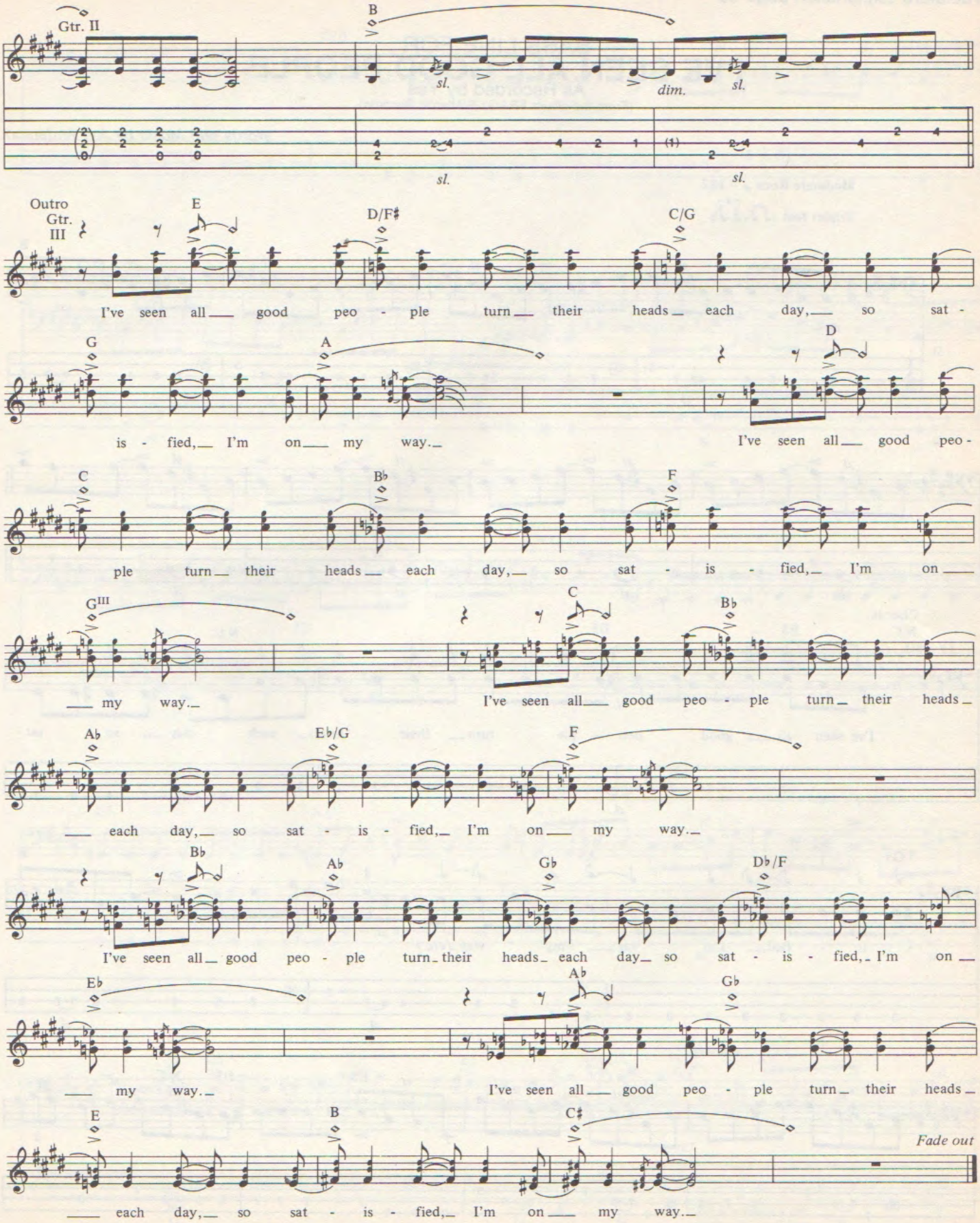

B5
B
Full
P.M.
P
sl.
N.C.(E)
I've seen all__ good peo -
H
f


(D)
(C)
(G)
A5
N.C.
ple turn_ their heads_ each day,_ so sat - is - fied,_ I'm on__ my way._
Full
P.M.
Full
(B)
(E)
I've seen all__ good peo -
P
Full
Full
1/2
Full
P
Full
1/2


(D)
(C)
(G)
(A)
ple turn_ their heads_ each day,_ so sat - is - fied,_ I'm on__ my way._
(slight vib.)
8va
loco
Full
sl.
H
P
1/2
(A)


Full
1/2
(B)
sl.
hold bend
H
*Gtr. III
E
D/F♯
C/G
I've seen all good peo - ple turn their heads each day, so sat -
8va
*Organ arr. for gtr.


G
A
is - fied, I'm on my way.
Hey, yeah,
8va
loco
Full
P
sl.
B
A
yeah!
Full
1/2
(Fade out)


Gtr. II
B
sl.
dim.
sl.
sl.
sl.
Outro Gtr. III
E
D/F♯
C/G
I've seen all good peo - ple turn their heads each day, so sat -
G
A
D
is - fied, I'm on my way.
I've seen all good peo -
C
B♭
F
ple turn their heads each day, so sat - is - fied, I'm on
G^III
C
B♭
my way.
I've seen all good peo - ple turn their heads
A♭
E♭/G
F
each day, so sat - is - fied, I'm on my way.
B♭
A♭
G♭
D♭/F
I've seen all good peo - ple turn their heads each day so sat - is - fied, I'm on
E♭
A♭
G♭
my way.
I've seen all good peo - ple turn their heads
E
B
C♯
Fade out
each day, so sat - is - fied, I'm on my way.

Tablature Explanation page 33

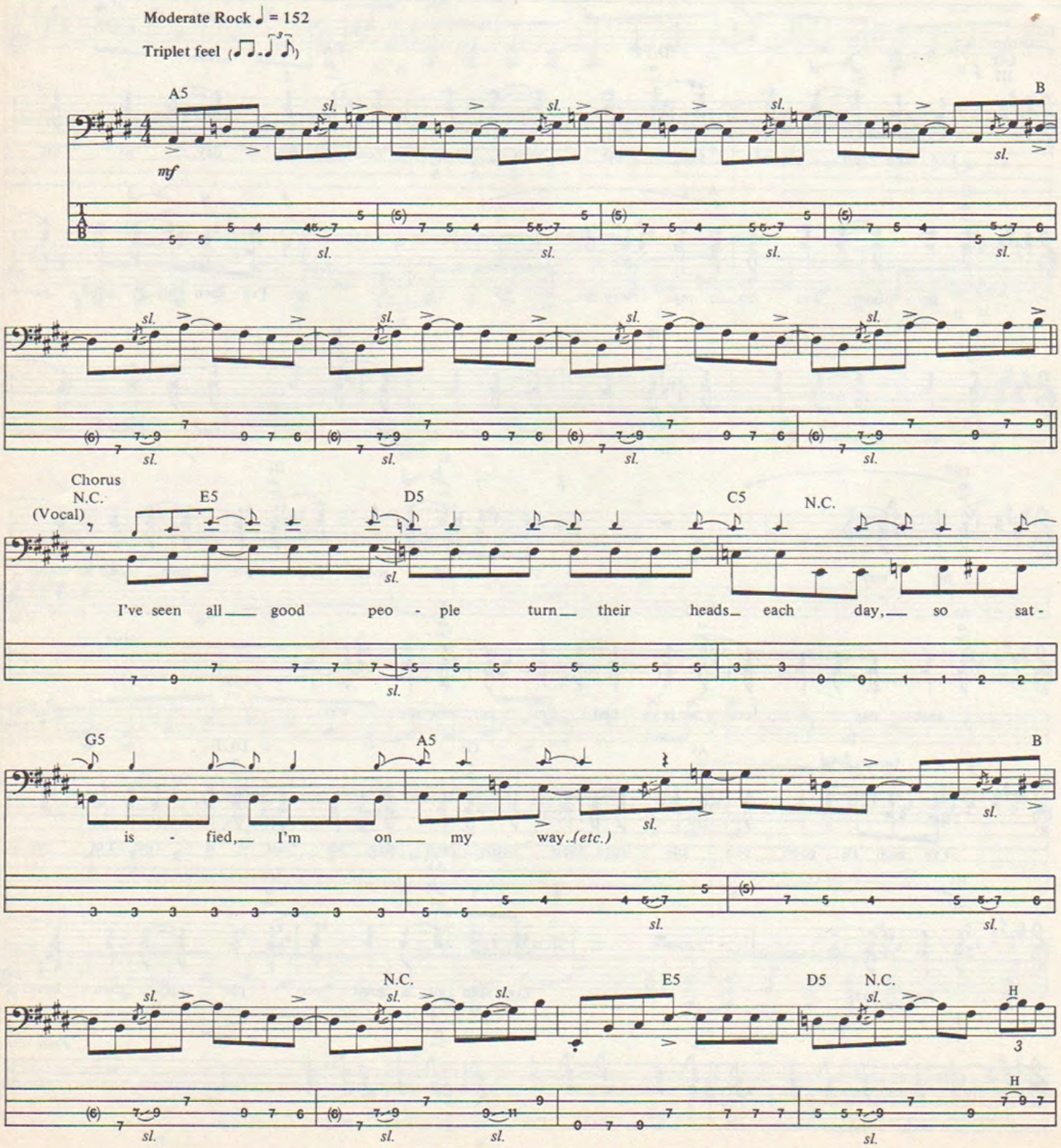
BASS LINE FOR

I'VE SEEN ALL GOOD PEOPLE

As Recorded by Yes

(From the album FRAGILE/Atlantic Records)

Words and Music by Jon Anderson



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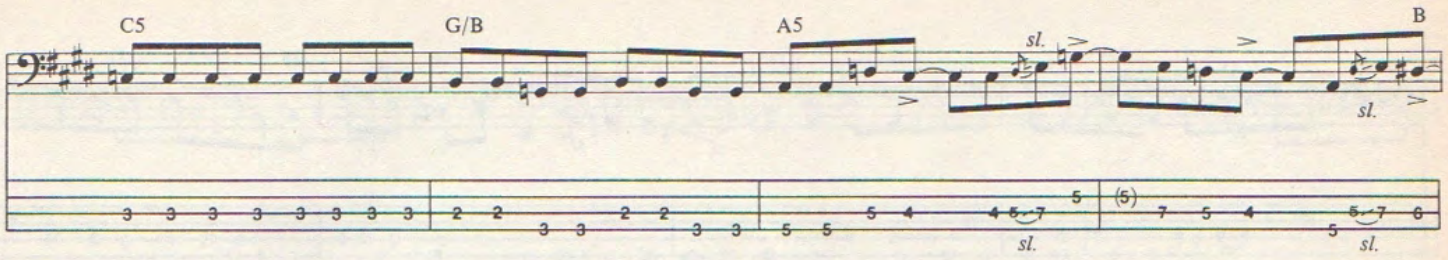
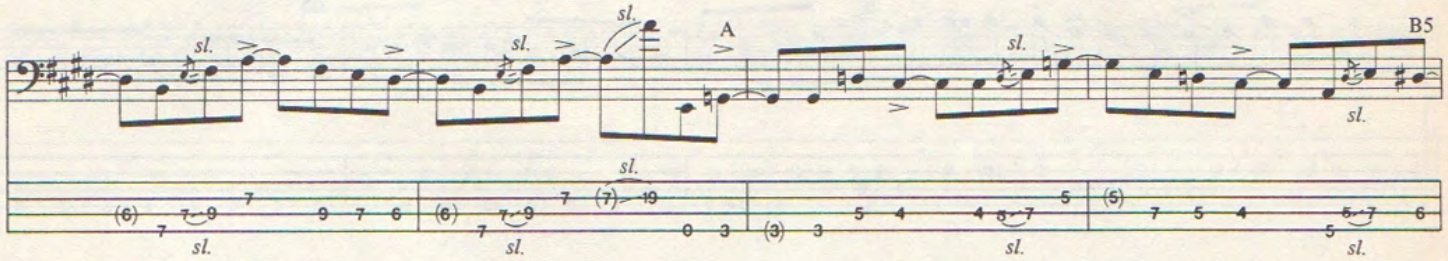
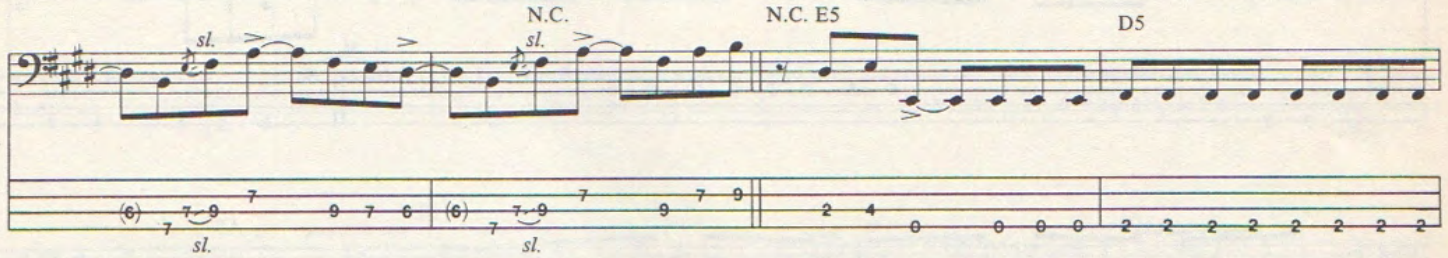
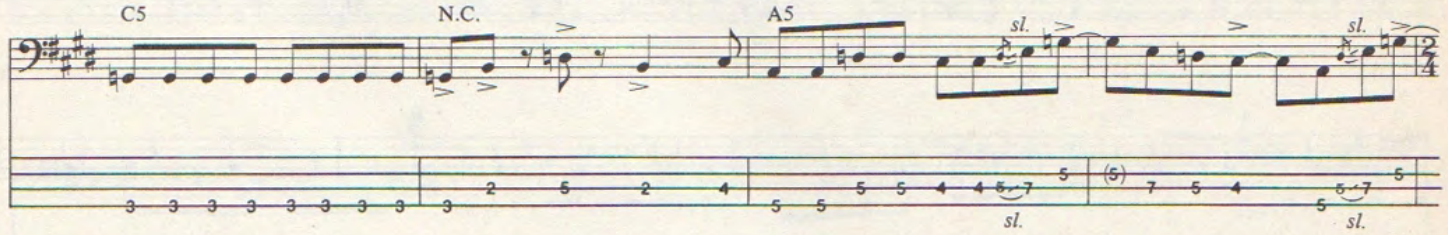
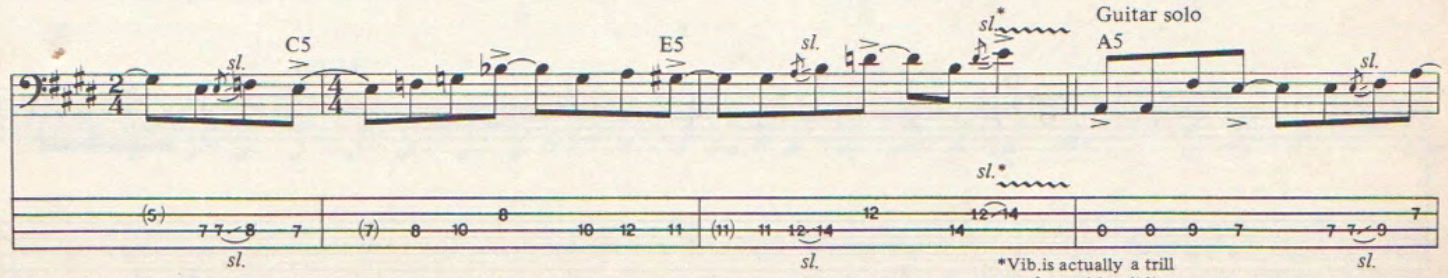


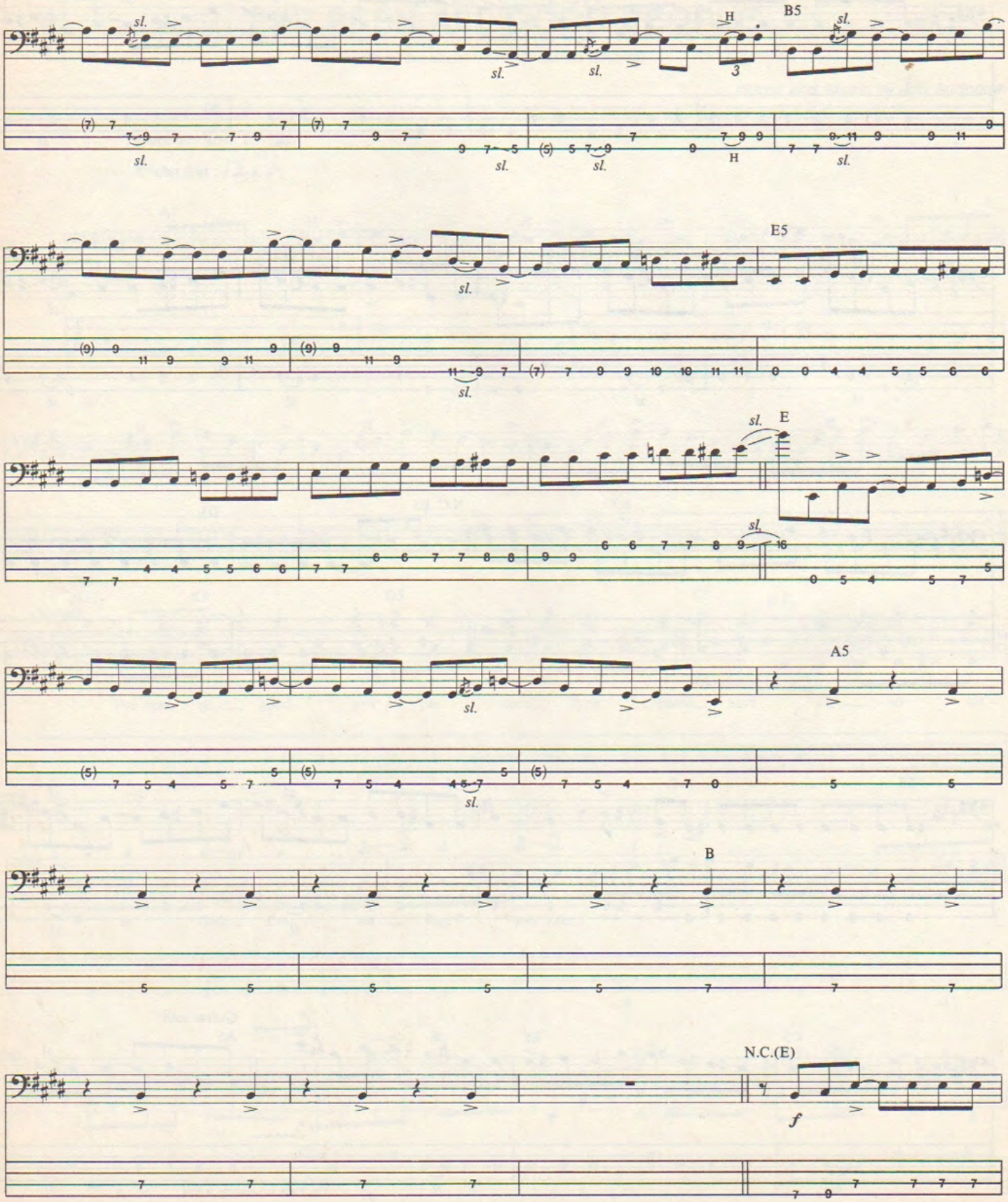


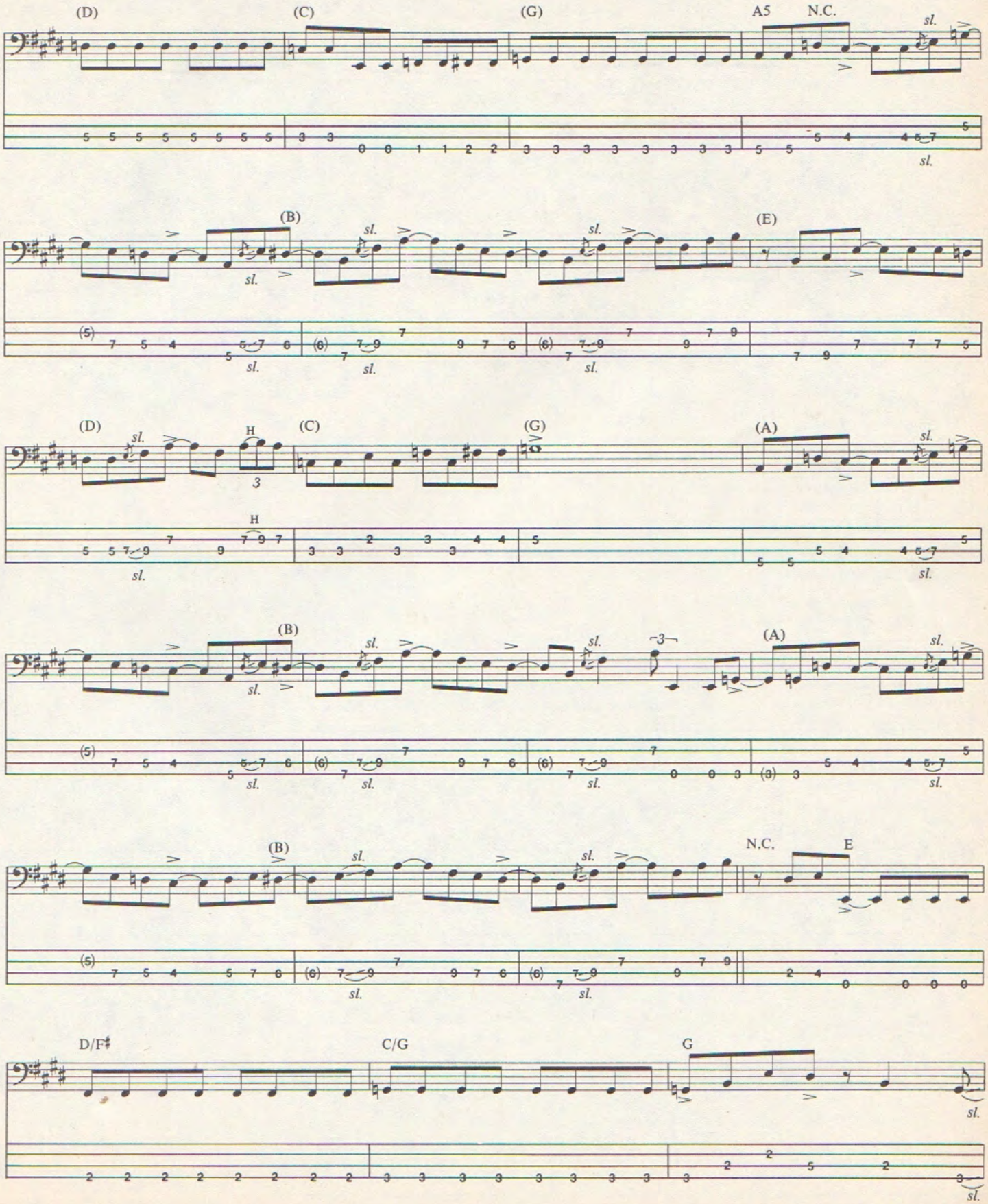


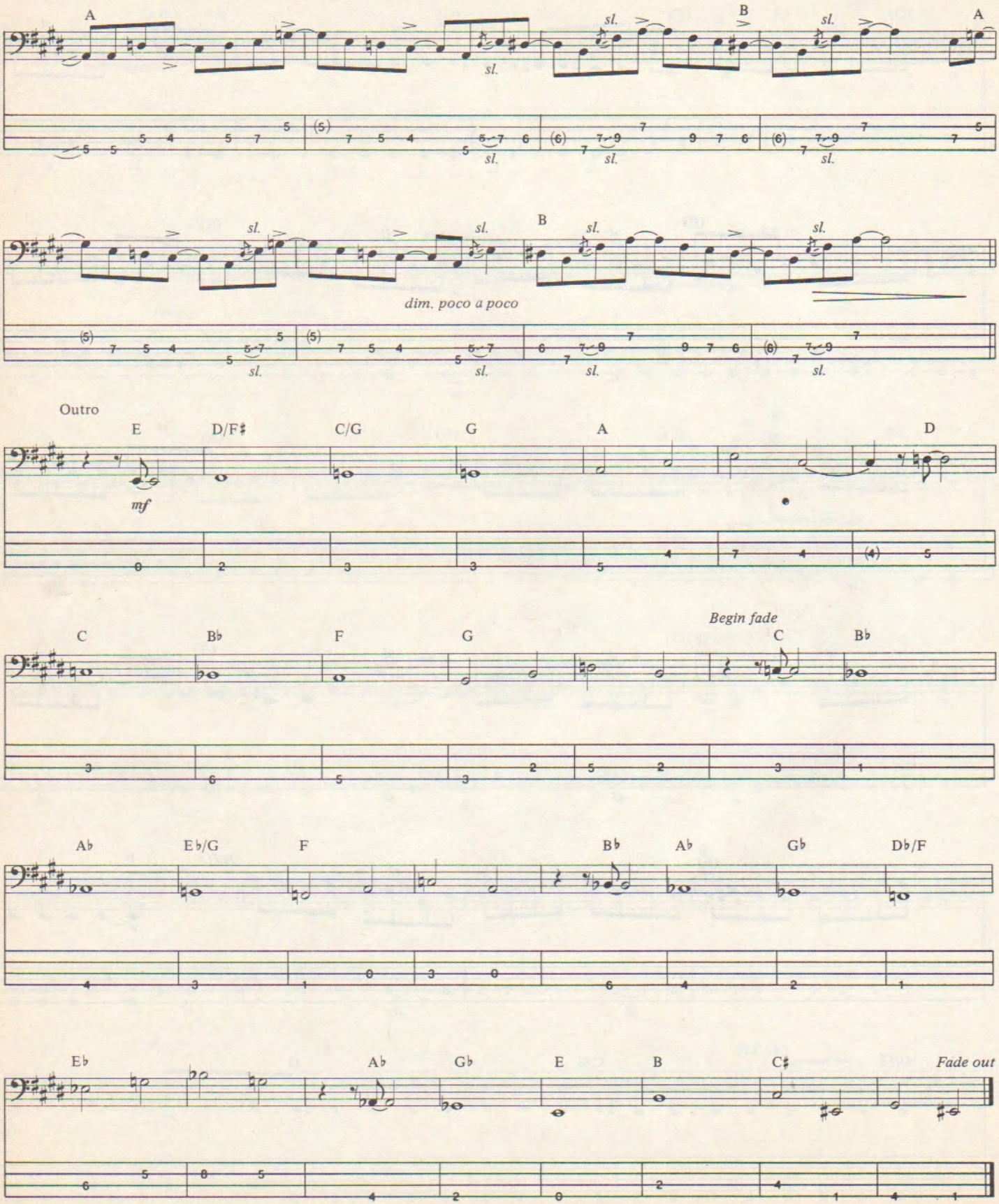




*Vib.is actually a trill performed by sliding quickly between D♯(②13fr.) & E (②14fr.).


B5
E5
E
A5
B
N.C.(E)


(D)
(C)
(G)
A5
N.C.
sl.
(B)
(E)
H
(A)
3
E
D/F♯
C/G
G


A
B
A
sl.
dim. poco a poco
Outro
E
D/F♯
C/G
G
A
D
mf
C
B♭
F
G
Begin fade
C
B♭
A♭
E♭/G
F
B♭
A♭
G♭
D♭/F
E♭
A♭
G♭
E
B
C♯
Fade out

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STEVE HOWE

Anderson, Bruford, Wakeman & Howe

NO MAYBES

by John Stix

Though the law and Ahmet Ertegun prevents them from coming right out and saying it, it's obvious the collaboration of Jon Anderson, Bill Bruford, Rick Wakeman and Steve Howe is a Yes reunion. Though their new name may sound like a yuppie accounting firm on tour, the music on the first Anderson, Bruford, Wakeman and Howe recording speaks for itself, and sounds quite a bit like Yes in their heyday. For Steve Howe, coming off the success of the first Asia album and the lukewarm response to GTR, this return to the progressive rock limelight is a prelude to his release of a new solo recording, featuring the electric guitar. His answer to the musical question, then, would have to be a resounding yes.

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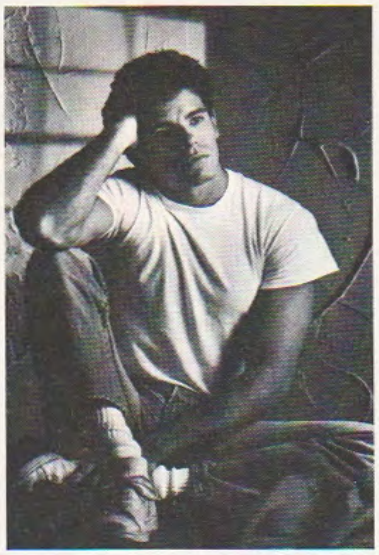

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GPM 9/89

By the time you broke up in 1980, were Yes creatively bankrupt?

There were certain immovable problems about how the group went on and what we were actually going to do. Some people wanted to do other things besides the group. Some of the guys wanted to go off and play with Jimmy Page, which is very much a product of the times. After all, that's what a lot of us do in the music field, a lot of different projects with a lot of different people. Having Yes at that time limited those possibilities.

Is a group different from a project, or is a group just a project that was successful so it goes on to a second stage?

A project is when you haven't committed any more than you've done. A group is usually more of an ongoing commitment. Commitment is a business word and in a way it's also a group word. It means sharing an idea and wanting to get that idea across to people, whether it's as clear as a political belief or a religious belief, or just a bunch of songs that you happen to like. There's still belief in that. When you all like the songs and you all play on it and work on it together, it can fulfill something for everybody. It is quite rare when that can happen. If you took any group from the Police to Yes to Genesis, most probably they are all happy with some of it, but I bet not everybody is happy with all of it. That is the idea of a group—that you learn about the music and its potential and other people's ideas.

As you get older and more set in your ways don't you become less tolerant of others' quirks?

I would say that you can't help it; you become used to whatever you become used to. We are all individuals and we certainly have our own quirks. But I've worked with a lot of different people, some who aren't as successful as the ones you know, or even as successful as myself. The music I do with Billy Curry, and other projects that I've done over the last few years, work really well when there is the right harmony. It all keeps coming back to that question of harmony.

Who had the idea to get you all together again?

Jon called and asked me if I thought it was the right time to get back to working together again. Speaking to him again I felt pretty instantly that something good could be gotten out of it. Certainly, that's what I hoped for, that Jon and I would find ways of working together again and writing, because we had a lot of fun writing together.

Why was he unhappy with the current Yes?

The answer lies in whether or not you think the recent Yes represented Jon's potential. I suppose for a couple of al-

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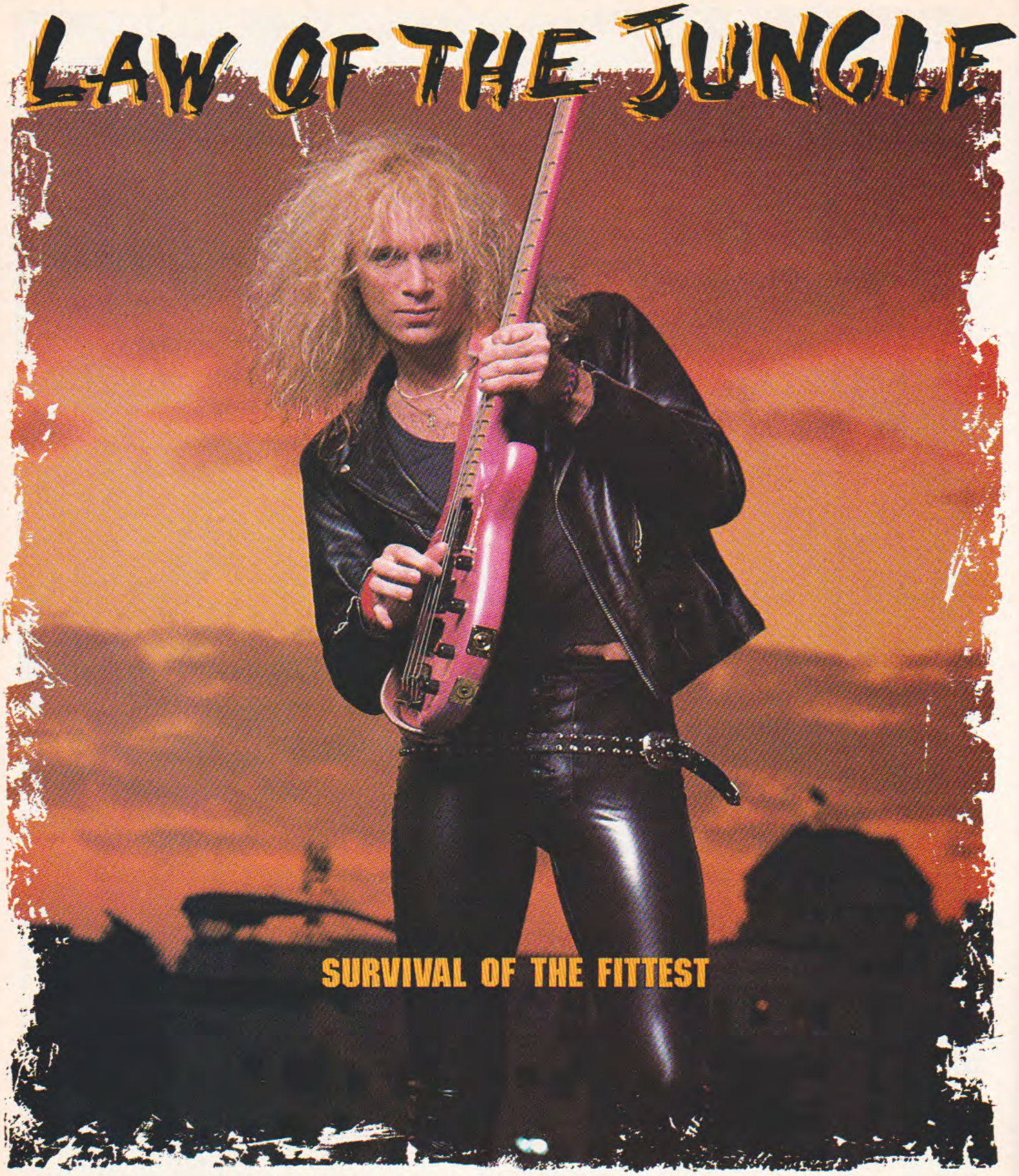

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bums Jon was finding that out himself. I can't speak for Jon very well. It was a situation where he felt he couldn't put enough in. It does get to be a bit tiresome if you can't get your bit in. After all, that's what you're there to do. Jon's creative powers and imagination are quite enormous, so they need to be listened to like everybody's ideas.

How did Wakeman and Bruford get involved?

When Jon spoke to me, he was calling those two gentleman as well. He got the same feedback from everybody that we could do it. At the first meeting we talked about it, and then took it to the next stage where we met and talked more about songs and worked up how to collaborate on writing songs.

Is there a difference in how you approach composing now as opposed to 1972?

Each time you write something, it's never the same again. You don't work a formula with a co-writer. I would think Bernie Taupin and Elton John don't always use exactly the same method to transport their music between each other. I think you use a variety of ways. One likes to think it's sort of arbitrary if you're in a songwriting team. So the writing approach is different now. Geographically, we changed because we're in different places, but it is in every way. Back then, I didn't have a little eight-track studio where I could walk in and record stuff. I have had that for the last nine years. That's altered the way I write and the quantity of what I write. It's had a good effect. We certainly can't recapture in total the ethos of *The Yes Album*, *Fragile*, and *Close to the Edge*. All we can do is say we have an album where it is what it is.

Did you collaborate with Rick Wakeman?

It's a group songwriting credit. Jon was the centerpiece of sharing ideas. He went off with Rick and did something called "The Meeting." Rick worked hard on the keyboard parts for the album. The writing is split because that's how we felt it.

***Anderson, Bruford, Wakeman, and Howe* has all the characteristics of the classic Yes of the 70s. Could this have gone in any direction or did you want to do an older style Yes album?**

Those are great things to chase, but it's ultimately impossible. You can't make a sound like that now. Rock music is very sound-oriented and if you took the tapes to *Close to the Edge* and remixed them it wouldn't sound the same. Sound has magnified the way we hear things, therefore you can't reproduce it very well.

This album sounds like it comes out of a period in the 70s.

In a way that surprises me, but I won't be surprised if a lot of other people say it. I'll accept it as that. That is the sound that we made. It's logical, because it's mostly the same people, so there should be a similarity. I'm rather proud of it in a way. I don't think there was any conscious effort. There is no song that is said to be a "Close to the Edge," or here's our "Starship Trooper." We were attempting to be as different as we could, but unavoidably, we can be very much the same as we were.

Are you prepared to take the flack of being called a dinosaur going back just for the money?

If you asked me mid-last year if I was going to reform the band, I would have said adamantly no. The fact that it isn't called Yes makes it very slightly different from reforming. It's a little bit of cover—very slight. I'm as disagreeable as other people on the concept of getting back together again. It isn't always worth it. It's not always musically interesting. It doesn't always sell. Other times, there's been moments when it's very nice. In a way I'm testing the water. So far it's been most of the things we want it to be. It was fun to make the record. It went very smoothly. There was ample time, and it wasn't heavily pressured.

What is the highlight on this record for you?

Two things come to mind. The track that comes to mind on the record is the opening of side two, "I Wanna Learn," which is part of a suite called "Quartet." That, to me, is very much homespun in feel. I don't just stop at doing the guitar, I like to color it and use the guitar family, which you can tell on this piece. Looking over and seeing Jon singing and Rick and Bill playing will be quite satisfying for me, certainly not having had that pleasure for a while. I've been in seven bands in 25 years, and I've learned a lot, especially how much I like certain guitar sounds, particularly the Gibson 175. The old material will be exciting to play for two aspects; one, it's music from another time that I helped write, and the other aspect is that we do have new music to play that can be developed a little bit.

How did Tony Levin get involved?

He was a very logical and wonderful choice, because of his association with Bill, and we'd all admired him tremendously. The bass department was vacant and Tony was a marvelous choice.

In all the press material, he seems to be a hired hand, off to the side.

That is an unavoidable error. We have three support players and they are all very good. Matt Clifford is extra keyboards. We also have extra guitar by Milton MacDonald. We have a small

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team of people working with us, led by Tony Levin, to make the sound the way it is on the record. They all suffer from not having a look at the limelight. Maybe we should reconsider our approach on that. So far it's been a necessity. Anderson, Bruford, Wakeman and Howe will be the predominant names for a while.

Did you prepare for the record?

I demoed the whole project myself. After Bill and Tony had done their part, I then demoed all my ideas. I had a lot of time to prepare, which I did. Then I went in the studio and knew I had on the outside two weeks to do the guitar, and on the inside maybe ten days. I was prepared, so I wasn't hassled. Personally, I don't think I've ever played better, but I don't expect that to always show on a record. The solo record I'm working on now, called *Turbulence*, which will be out in October, is a guitar record that features everything that I do, mainly electric guitar. That is where I think the satisfaction and perfectionistic quality of a guitarist comes out. When I work with Anderson, Bruford and Wakeman, then I obviously get in line reluctantly and see how much I can get in there.

Did you feel differently when the original Yes was your only outlet?

Somewhere in the middle. Working with this group isn't that different from working with Yes. We've only done very little together. We've only recorded a record. It's not very much yet. I haven't got that much to compare against ten years in a group. I would say it's quite similar and at the end of the day people would still fight for something they wanted. *Turbulence* is an opportunity for me to have the whole spectrum, though Bill Bruford is playing drums and Billy Curry from Ultravox is playing keyboards. I still have full range of everything, which is very different from a considerable weighty opinion from Jon and everybody in the group. It's a different expectation. I think the only thing I noticed was that we were all older. I can understand that. I can come to terms with that. It's quite frustrating when you're in a group early on and you don't understand the power plays.

Speaking of group dynamics, what were the strengths and weaknesses of GTR?

The strengths were more evident when we first started the band. As we realized how we were going to work together, it depended on the strength of those relationships. Music is always based on relationships. I suppose some of the weaknesses were that the relationships developed really well at first and then didn't develop very well later. From a musical point of view, it was something that was only going to be exciting if there was more to follow, because it was the first. It was disappointing for me, because we didn't really get round to it again. *Nerotrend*, which was GTR II, wasn't manuevered right. It fell apart probably for the worst reasons. We were without all the expertise that was supposed to be present to make sure we could be appreciated.

What was right and wrong about working with Steve Hackett?

The idea was right. It was very exciting as an idea. I suppose the only thing that bogged down once again, was that Steve and I didn't face up to each other sufficiently well to carry on being the best of friends. Without a proper friendship you can't operate very well. We are more sensitive to that now than we used to be in the old days. It's got to be on in a band, otherwise it's a bit of a joke.

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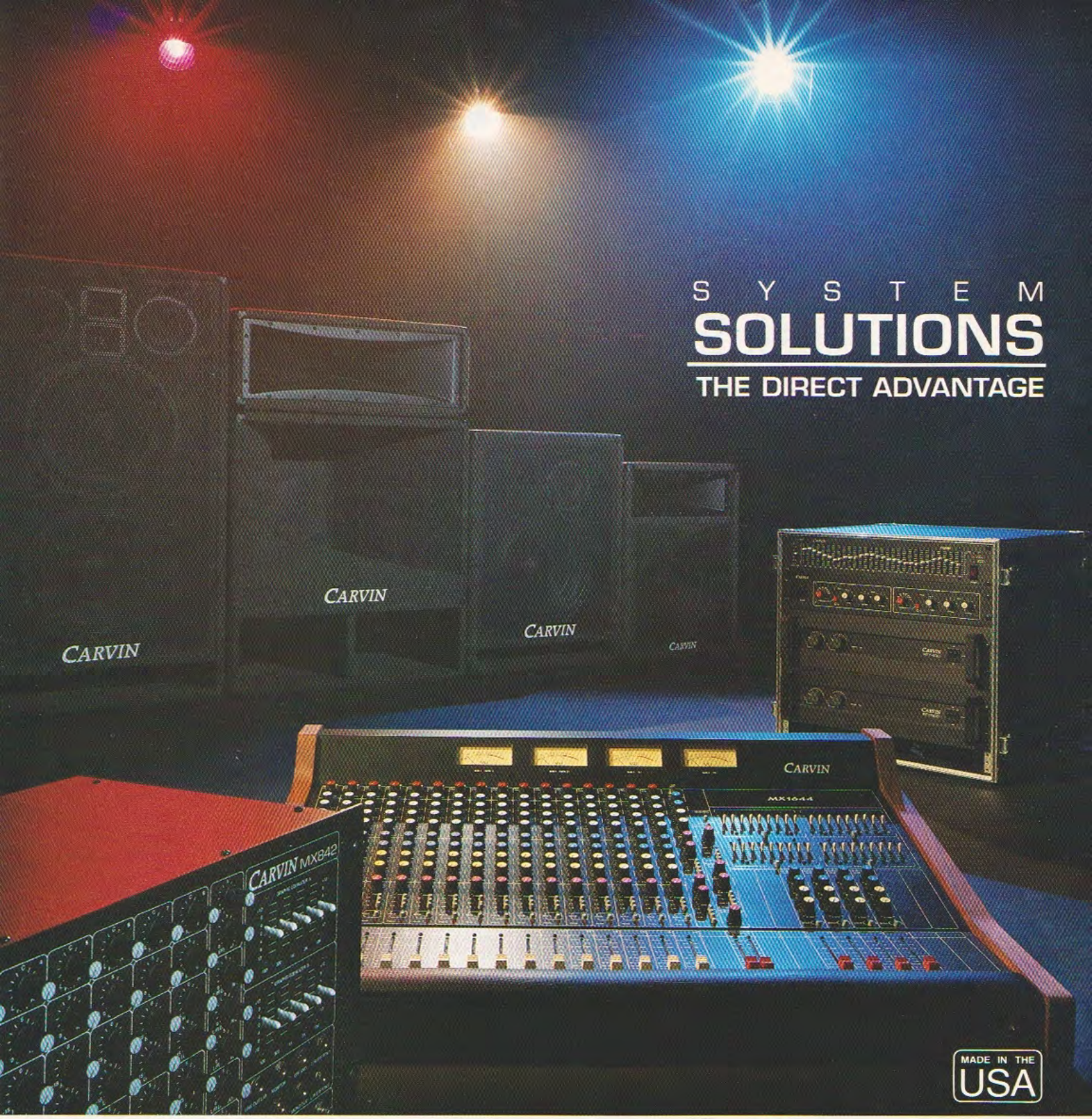

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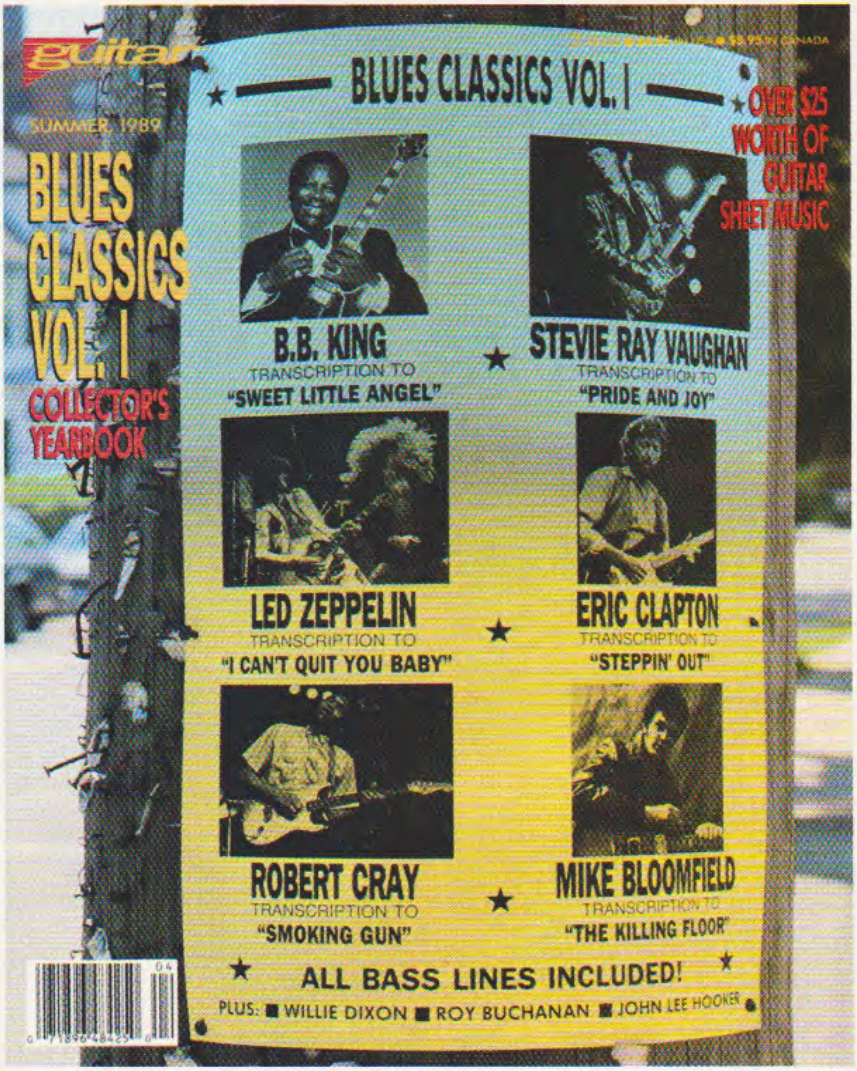

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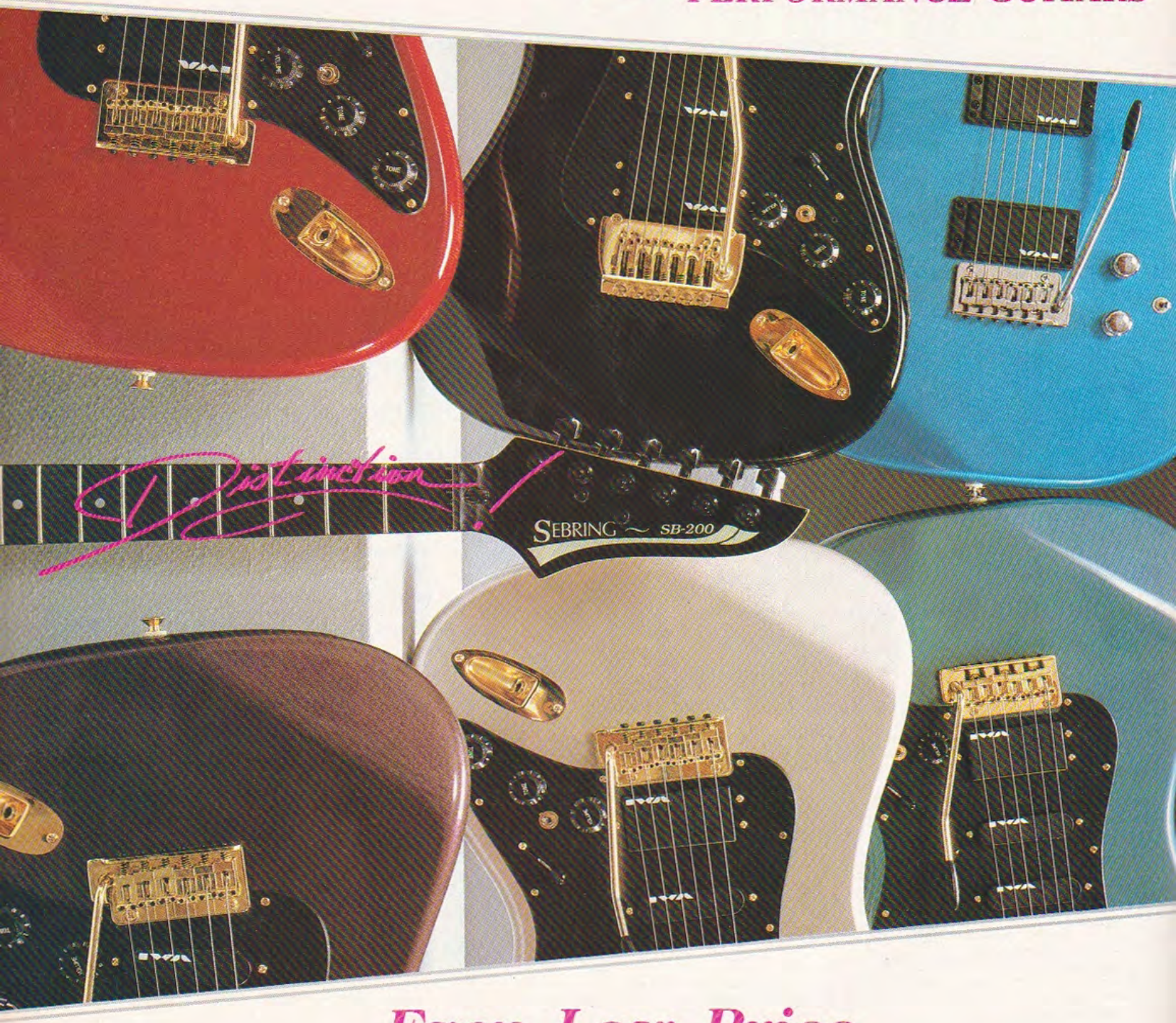

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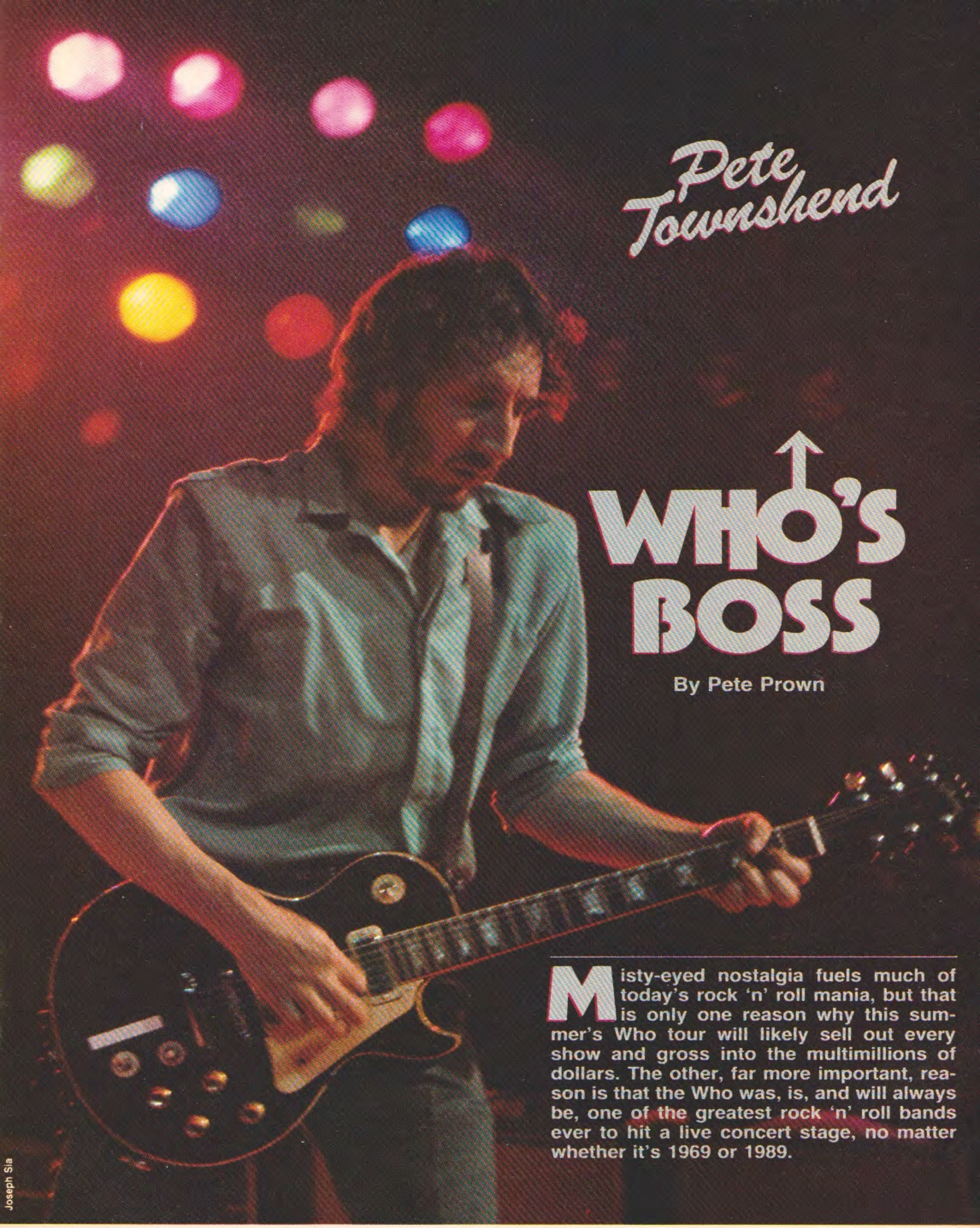


Joseph Sia

Pete Townshend

WHO'S BOSS

By Pete Prown

Misty-eyed nostalgia fuels much of today's rock 'n' roll mania, but that is only one reason why this summer's Who tour will likely sell out every show and gross into the multimillions of dollars. The other, far more important, reason is that the Who was, is, and will always be, one of the greatest rock 'n' roll bands ever to hit a live concert stage, no matter whether it's 1969 or 1989.

PETE TOWNSHEND

In the world of rock 'n' roll guitar, Pete Townshend's playing can be counted among the finest names of British rock guitar: Keith Richards, Eric Clapton, Jimmy Page and Jeff Beck, just to name a few. His guitar style found fame in the 1960's because of its many aggressive attributes, among them, his revolutionary use of feedback, masterful rhythm playing and fiery spot solos. But his definitive signature on guitar is the power chord, a single chord (often a triad or simple root/fifth configuration) being strummed rock hard with excessive amplifier feedback and sustain for added punch. Townshend's trademark power chordings ran rampant through many of the Who's early songs like "I Can't Explain," "I'm a Boy," "The Kids Are Alright" and "I Can See for Miles." On other classic Who numbers, such as "My Generation," "Anyway, Anyhow, Anywhere," "Pinball Wizard" and "Baba O'Riley," Townshend riffed away at his barre-chord progressions, with barbaric delight, but miraculously kept them within the boundaries of a tight, refined pop song, thereby infusing his hard rock with an intelligent sense of harmony that has only been rivaled by a handful of musicians since. It's little wonder that "genius" is a label that's often been attached to his name and achievements.

Joseph Sia

Townshend and the Who were officially formed in 1964 after gigging for several years under names like the Detours and the High Numbers. By the following year, the group was at the vanguard of a pop fashion movement sweeping Great Britain called "Mod." Mods, as its adherents were known, were amphetamine-popping teenagers whose credo insisted on dressing better than anybody else (including each other), driving motor scooters, and most of all, snubbing the adult population. Before long, the Who became the Mods' favorite band, mostly because of their powerful music, wild stage act, and Townshend's and drummer Keith Moon's tendency to destroy their instruments at the end of each performance. Townshend himself arrived at this show-stopping (and costly) gimmick quite by accident. As legend has it, the Who were playing at the Railway Hotel in Harrow, a venue with notoriously low ceilings, and Townshend inadvertently broke the neck of his Rickenbacker electric twelve-string with an overzealous stage move. But tragedy turned to triumph as the fans went crazy over this exciting stunt, and soon it became a mainstay of the Who's stage act.

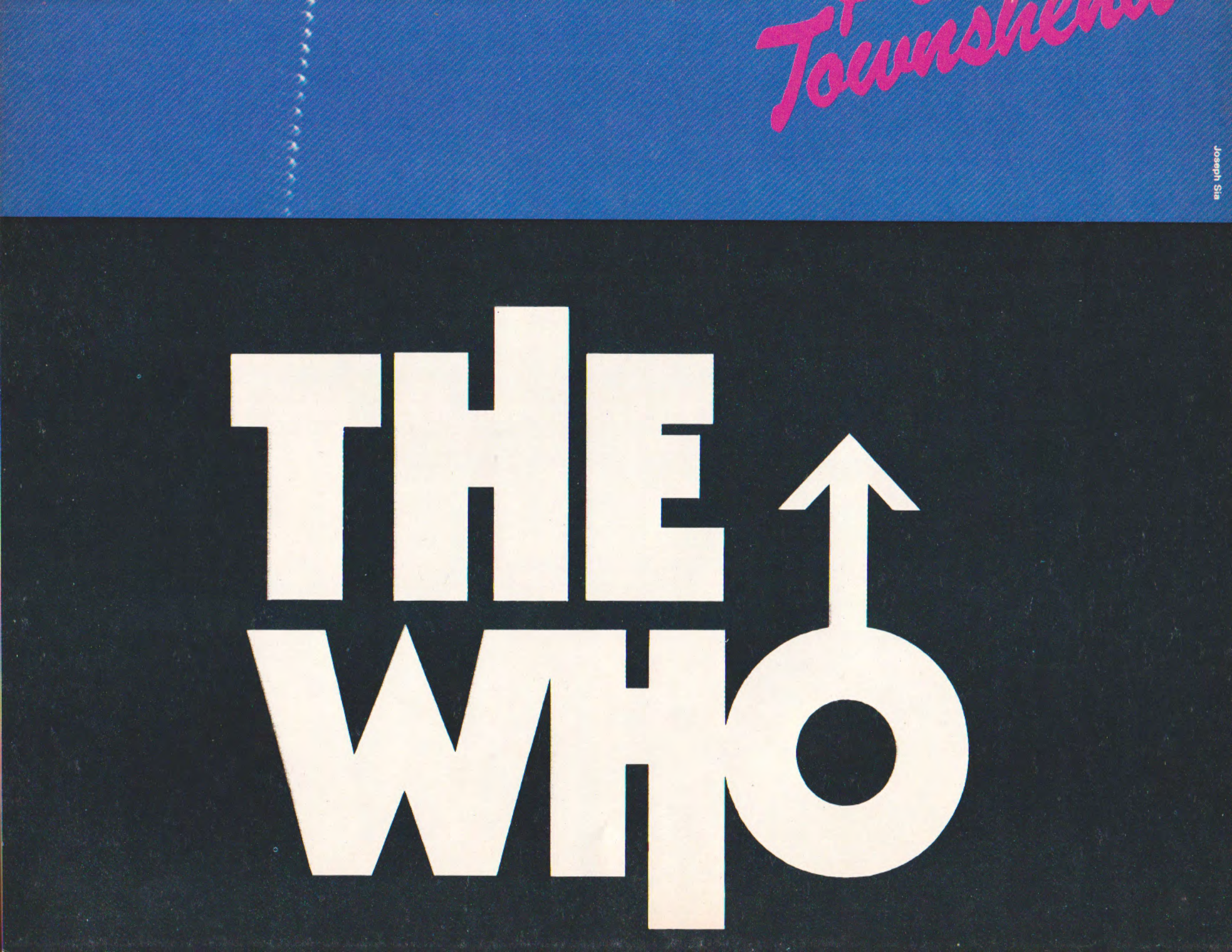
With the help of two ambitious managers, Kit Lambert and Chris Stamp, the Who began building a strong following in mid-60s England, through numerous club appearances and hit singles like "I Can't Explain" (which Jimmy Page is rumored to have played on), "Substitute" and "My Generation," this last one being one of the great rock singles of all time. Behind Daltrey's stuttering vocals, Townshend churned out the song's erratic rhythms, while Entwistle took the twangy Duane Eddy-influenced solo on his dual-horned Danelectro bass. "My Generation" concluded in an instrumental tour-de-force as Townshend, straining the sonic limits of his guitar, strummed out long, hellish power chords, that eventually collapsed in a frenzy of feedback and distortion. Besides being a great Who track, "My Generation" also contributed significantly to the birth of hard rock and heavy metal during the mid-to-late 60s.

By 1967, the Who were trying to crack America with a series of grueling concert tours and television appearances. That year, they scored their first top 10 hit on both sides of the Atlantic with the radical single, "I Can See for Miles." Again, Townshend had topped himself as a guitarist, this time by turning the single distorted guitar of "My Generation" into a towering wall of multi-tracked electric and acoustic guitars. With its solo of matched pitch-bends and fast picking and aggressive chordal work, his guitar playing on "I Can See for Miles" helped usher in the psychedelic era of rock 'n' roll, while also setting the stage for the late 60's bombastics of Jimi Hendrix, Eric Clapton and Jeff Beck. After the Who's brilliant set at the Monterey Pop Festival in June, 1967 (a gig where Townshend trashed a Stratocaster only to be outdone by Jimi Hendrix, who first burned his Strat and then smashed it), the quartet was declared one of the hottest acts coming out of England, and stardom seemed imminent.

But "I Can See for Miles" didn't bring the instant success the band had hoped for. 1968's releases, *The Who Sell Out* and *Magic Bus—The Who on Tour*, simply didn't click with the times and faltered on the charts, despite their share of fine Who tracks. But Townshend persevered and began work on a more ambitious piece of rock music for the Who. When it was released in 1969, the Who's new album, *Tommy*, immediately set the rock

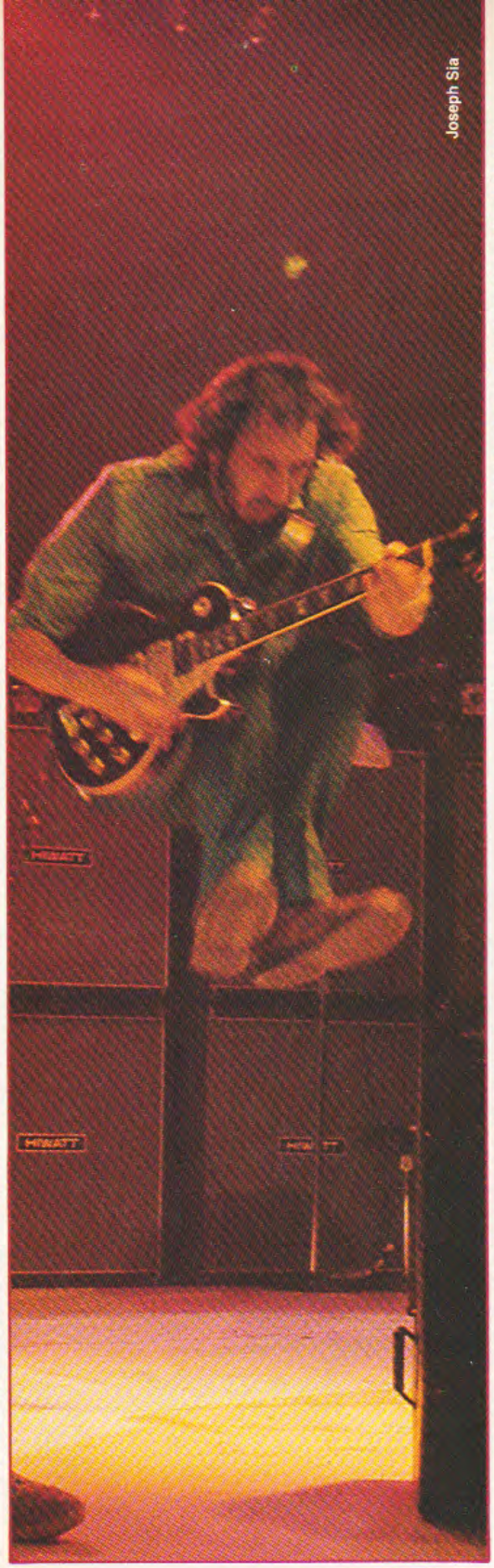
guitar

Pete and


Townshend
THE WHO
Joseph Sia

world on its collective ear. The tale of a deaf, dumb, and blind boy-turned-messiah, *Tommy* was a brand new concept in popular music: the rock opera. Although the Who weren't the inventors of the form, they were undoubtedly one of the most successful with it, and within a few months of *Tommy*'s much-lauded arrival (including a gig at New York's prestigious Metropolitan Opera House), the Who were virtual superstars around the globe. Within the landmark *Tommy* set were more displays of Townshend's versatile guitar playing. Among the best were "Sparks," a rare Who instrumental, that featured Townshend's complex pedal-based chordings on acoustic guitar, and the hit single, "Pinball Wizard," with its quick-strummed acoustic guitar intro and echo-panned electric work. His strong acoustic guitar parts on "Pinball Wizard" and all of *Tommy*, also proved that above all else, the acoustic guitar could hold its own with an electric guitar in a heavy rock setting, a lesson that would later be of paramount importance to heavyweight acts like Led Zeppelin and Yes.

The Who's reputation as a great stage act was spreading, too, and, after a strong live performance at Woodstock (where Townshend invented a new guitar technique, by using his instrument to bump radical, Abbie Hoffman, off the stage), they released the *Live at Leeds* album in mid-1970. Whereas, Townshend had established the acoustic guitar as a great rock instrument on *Tommy*, *Live at Leeds* is his textbook tribute to the electric solidbody. On "Young Man Blues," Townshend gives a scholarly study of metal guitar styles, with screaming solo bursts as well as his characteristically well-voiced and articulated power chords. Celebrating the huge influence of Eddie Cochran on himself, and all of rock 'n' roll, Townshend led the Who through a blitzing version of "Summertime Blues," replete with more high voltage guitar work. The album's guitar spotlight, though, is the extended "My Generation" medley, which included several instrumental variations from *Tommy*. Running through the complete Townshend guitar vocabulary, this reading of "My Generation" shows the guitarist's dynamic flair, as he effortlessly shifted between crushing power chords and delicate solo electric sections within the medley. Another distinction of this live document is the abundance of guitar solos, a rarity for Townshend. Wearing his Jimi Hendrix infatuation like a crown, the guitarist's solos were filled with piercing string-bends and feedback squeals that fully captured Hendrix's spirit of adventure on the instrument. In fact, the whole *Live at Leeds* is, in retrospect, a pyro-


Joseph Sia

technical monument to the heavy side of Townshend's guitar playing.

In 1971, the Who released what is widely considered their greatest recording, *Who's Next*. Compiled of tracks from an aborted concept album and film called "Lifehouse," *Who's Next* was a revolutionary album in rock 'n' roll, not only for Townshend's powerful songwriting and guitar playing, but also for establishing the electronic synthesizer as a serious rock instrument (especially on the power chord-filled "Baba O'Riley"). Throughout the recording, Townshend combined the acoustic guitar lyricism of *Tommy* with the electric assaults of *Live at Leeds*, to create some of his best six-stringing ever with the Who. On the rocker "Bargain," he gave a punishing electric/acoustic performance, while on "Behind Blue Eyes," he began the song with a quiet fingerpicked intro on acoustic steel-string, before launching into an electric section filled with fuzzed power chords and multi-string lead licks. The track concludes with a reiteration of the soft acoustic intro, which is interesting, since this acoustic/electric/acoustic motif surfaced in another epic rock song from 1971, Led Zeppelin's "Stairway to Heaven." However, Townshend's guitar summit on *Who's Next* was "Won't Get Fooled Again," possibly the greatest exhibition of rock guitar power chording ever captured on tape. In this eight minute piece, Townshend's fatbody Gretsch Chet Atkins model (a gift from then-James Gang guitarist Joe Walsh) skirts around Roger Daltrey's vocals with tart electric rhythms and lead fills. After a tense solo synthesizer break, Keith Moon crashes through the mix with a series of mounting drum blasts and finally, Townshend and Daltrey wrench the song to its stormy climax with a combined power chord/primal scream that still sends shivers down the spine. It is an unrivaled moment in rock 'n' roll and a firm testament to the sonic stopping-power of the electric guitar.

In the final analysis, it's clear that Pete Townshend was not just the leader, guitarist and songwriter for the Who, but in many ways, he was the Who.

1972 saw the release of Pete Townshend's first solo album, *Who Came First*. Influenced deeply by the teachings of Eastern spiritualist Meher Baba, this Lp showed another side of the guitarist's musical persona, that of religious seeker and student. But amid the mixed brew of country-flavored acoustic and religious numbers were two rough-edged gems from the "Lifehouse" project, "Nothing Is Everything (Let's See Action)" and "Pure and Easy." "Pure and Easy" contained more of the guitar-

Continued on Page 135

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Mike Putland / Retna Ltd.

JEFF BECK

BREAKTHROUGH

BY JOHN STIX

Jeff Beck is a monster. Among rock musicians he is King Kong. Where does he play? Anywhere he wants to. What does he play? Anything he wants to. When does he play? Anytime he wants to. The trouble is, like King Kong, Jeff doesn't make very many personal appearances. Though he makes musical headlines just by stepping on stage, as quickly as he arrives, he's gone, back to his island—or, more specifically, Tunbridge Wells, England—and his first love of building hot rods. Where he remains until some mysterious rumbling sets him off again.

Along the way, like the great Kong, he has left footprints for us to follow. Rock musicologists pick him up first, replacing Eric Clapton in the Yardbirds, just in time to fulfill a dream of touring America and recording at the mythical Sun and Chess studios. He then took his feedback and extroverted blues style (heavy metal) to the front, recording *Truth*, then *Beck-Ola*, which also introduced the world to his lead singer, Rod Stewart. This was followed by a retreat, which concluded with a Motown/soul-derived period, exemplified by *Rough and Ready*, and *The Jeff Beck Group*, also known as *The Orange Album*. Sly meets the Vanilla Fudge in *Beck, Bogert and Appice*. In the mid-70's Beck permanently altered the sonic jungle, with the instrumental albums *Blow by Blow* and *Wired*. After those two steps forward, a live album with Jan Hammer was one step back. It would be years before *There and Back* took him another step up, followed by the forgettable *Flash*.

Among all of these records of the past, are individual performances that startle with their spontaneous combustion, singular creativity and emotional directness. Because these are traits that all musicians strive for, Jeff Beck has remained a monster, whose powers have not diminished with time. Yet, while all of his performances are never less than great, he is only as good as the material he is playing. *Flash*, may have been a disappointment, but everyone agrees that "People Get Ready" was worth the price of admission.

For the last two decades, Jeff's price of admission has come from his composers, most of them keyboard players. His greatness has been defined by "You Know What I Mean" and "Freeway Jam" (Max Middleton); "Blue Wind" and "Starcycle" (Jan Hammer); "Final Peace" and "Space Boogie" (Tony Hymas); "Cause We've Ended as Lovers" (Stevie Wonder); and "Goodbye Pork Pie Hat" (Charles Mingus). Like Sinatra and Streisand, Beck is a gifted singer and interpreter of quality material. But now, with *Guitar Shop*, his eleventh album for Epic, Jeff finally takes the big step out on his own as a composer. Working from scratch with drummer Terry Bozzio and keyboard player Tony Hymas, Jeff slugged it out note by note, to come up with nine original instrumentals that run the gamut from pure melody to thrashing rave ups. Now Jeff is ready to back the album up with a tour, and, given some encouragement, another record that won't be five years in the making.

When Jeff Beck decides to talk, where do you do the interview? Anywhere he wants. And he wanted to do it at his tranquil home in England. Of course, we were off. In a flash.

Mike Putland / Retna Ltd

The rap on Jeff Beck is that when he's on, he's the best. When he's off, he's the worst.
That's fair enough. It's true. Nobody likes to be told that, but it's true. I'll take the good bit.

How much are you on?
It's 50-50.

What can you do to better the odds?
Get great material, which enables me to be funny and funky.

Something has to excite you to make a new record, because you come out with one very rarely? What pebble got under your shoe?
The basic trouble with getting the motivation to play, the pebble in the shoe, is usually down to the drummer and bass player. Who are they going to be, for a start. You've got to get somebody to scratch that itch. There's no point in me trying to make a record without having a brotherly feeling with two or three other guys in a studio or a future band. You can see, where I live there's not a lot going on. You have to keep your ear to the ground and listen for these sort of rumblings. Drummers and things. Funny, it never happens here. It's always on a trip somewhere, like when I'm in California. The people that I mix with there talk music 24 hours a day. That's the best thing. In one week in Los Angeles, I'll find out more than in five years here. All those guys are so enthusiastic, it really makes me feel guilty. I go, yeah, I'm in this business. I used to be.

Why is the drummer so important?
Somebody has to make your ass move. Unfortunately, grooves seem to have taken a backseat, real drummer grooves. Nobody ever complained about the drumming on those Stax records. James Brown's drummer was close to a machine. You'd say, that's like a machine, but it wasn't. You can't play like James Brown with a machine. It's just that lovely lurching thing that human beings have in anticipation. Sometimes it misses, but when it hits, it hits better than some strip of total similarity all the way through.

If you hadn't run into Terry Bozzio, would you have made the record?
I would have had to do something. But I heard Terry's name so many times. I thought, we better check this guy out. I knew the name from Missing Persons and Frank Zappa. I thought, no, he can't be the right guy. But fate works funny with me. I didn't even have to ring him up. I was working with Jagger on a disastrous project. The good thing that came out of it was Terry. Mick needed a drummer for a video. I said, try Terry. Of course, Mick Jagger's name is still powerful, and Terry came out of the woods straight away, standing there with his drumsticks half an hour later. At the audition, he blew my socks off. I grabbed him by the collar and said, you're playing with me now, pal. He said, yep, I know. He came over, and Tony Hymas, Terry and I spent six months in a little studio in the country and tried to find out if we were still any good or not. At least if I'm still any good. Tony Hymas is the best keyboard player in the world, no question about that. He's also very strange in his thinking, which suits me down to the ground. I wouldn't want a guy standing there playing me licks he dreamt up six months before. We just did this thing right on the spot.

Do you prepare at all for recordings?
It's great if the chops are on form when you go into the studio, but then I usually find myself getting too artsy, too clever, and it's not right. It's much better to have a whole string of mistakes, but the essence of the idea is on tape. Then you can go and practice for a couple of days and work out some exciting ideas. The best stuff on this record was done with me sitting on an amp, with no effects, just a guitar plugged in, and in the background, somewhere in the studio, Tony on keyboards. He'd come over and tap me on the shoulder and say, "stop, you just played something and I've got it. Listen to this." I never knew he was doing it, but I'd play three or four lines and he's got chords already around it. That's the way it's best to work.

The Miles Davis approach of "Let's play, and if it hits, get the red light going."
That's the way I love to do it. That's the way I capture my best stuff, sneaking bits in you will never be able to do again. That's the way they used to do it in the 50s, I'm sure. It was a burst of enthusiasm for a few seconds or a few minutes, while that button is on. This sitting down and building like a wall with the cement and waiting for it to dry before you get the next layer—forget all that. I want total mania, ideas floating about.

Do you like working in the studio?
When that red light goes on and it's a guitar overdub that is going to be on there forever, it puts the mockers on it. The best time for me to record is when I'm not quite sure if he's got it on record.

Why don't they just run tape?
They do, but there is a time when you've got to get that damn solo on there and everybody is sitting around yawning. That's the worst, the pits. It's the pressure thing at the end of the day, and everybody wants to go home. You should get hot, get in there, and get out.

Are your solos pieced together?
Sometimes. I'm one of the few guys who can get away with ten guitar solos and make one out of the whole lot. I don't actually do the work. I pick the parts and know exactly where to go in. Jimi Hendrix used to do it all the time. He used to fly in a solo.

Each time you do a pass do you start with fresh ideas?
Mostly I forget about what I've done and come zooming in with something else. It makes it more interesting. Then you sit back and listen. If it's feasible, if it doesn't grate on you that your tone is so different that it sounds like a bad drop in, it can work. If you've got a pony sound, it's not happening. Mostly my playing is so manic and disjointed, you can't tell where the drop in is anyway.

Does it help to be angry?
Oh yeah, but not destructively aggressive. You've got to chose that pinnacle of the moment, the peak of creativity. You've got to be just right.

Is there a way to get there before you walk in?
No, it's usually a combination of moods that build up. About six in the evening

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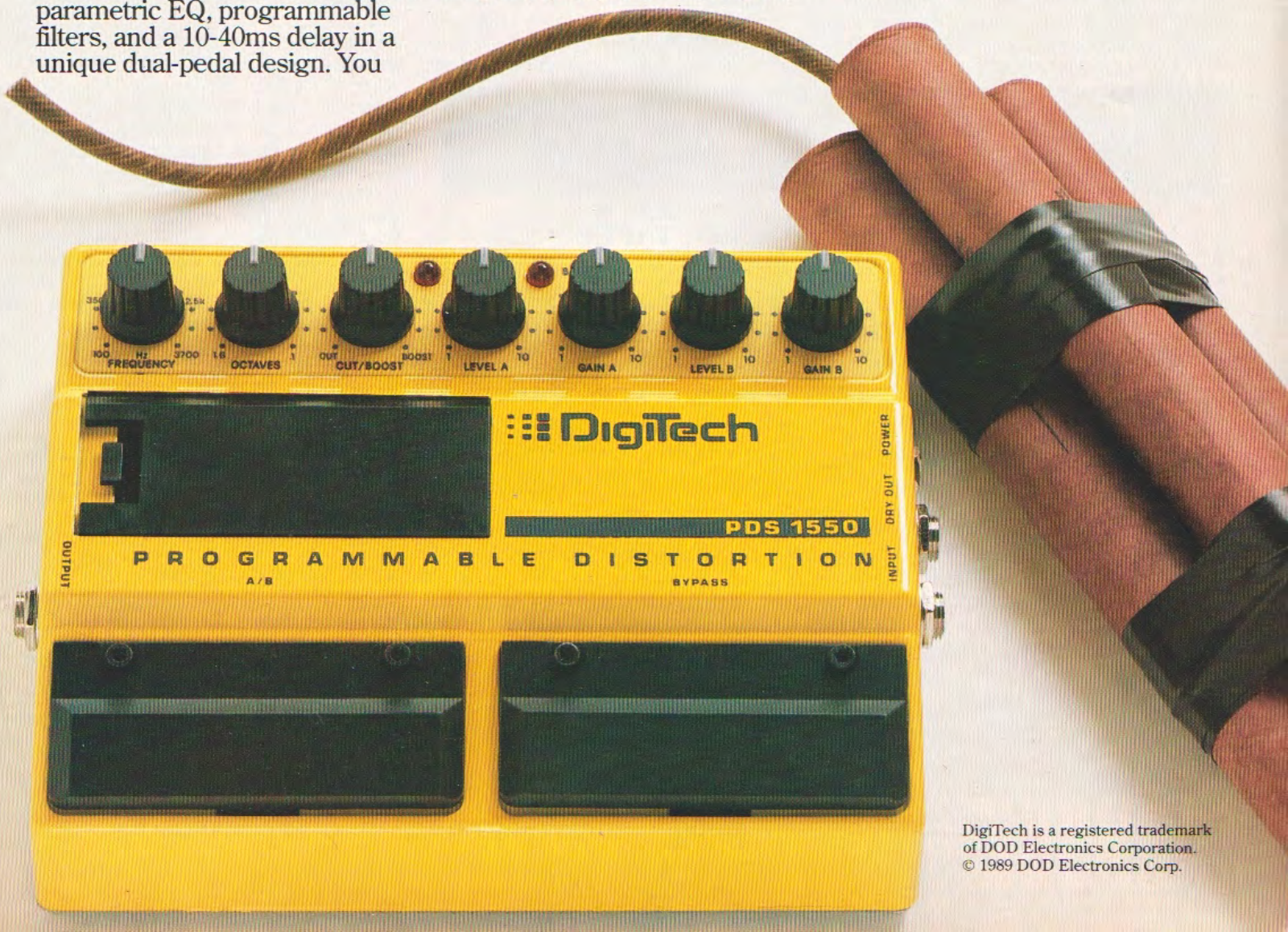

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you usually get there. You know that you're going to stop soon. You better get something to play to yourself after you've come back from the pub. I play much better under pressure.

Does a solo come from nowhere?

Absolutely. Right out of the blue.

You don't think, I want a melody, a build and a peak?

Stop it, no. Obviously, if you have a brilliant solo, that doesn't quite happen because you cock it up, you know where it's pretty, and you start getting analytical about it. All the hot stuff I've ever done has come right out.

Do you recognize it when you do it?

Secretly I do. Usually I'll say, come on, let's do that again. I can do better.

Does the solo mean anything different than the song itself?

I was looking at the package on this last record. I didn't want this to be Jeff Beck at his best, stealing the limelight. I wanted a band with some nifty guitar on it. That's what I got. The two ballads let me do what I do best. I could almost play those two ballads without any backing.

You're not known as a composer.

That's right, but this album is slightly different, in that 90% of it is my original ideas. That's the result of six months of work. It's scary, because I don't have much confidence in my writing. If I could just get a couple of songs to go over really big on radio, knowing I wrote them, then I'll be away. For all my career, I've been playing other people's songs. At least this record is mine. I can say it's the first record I've ever had any hand in writing from cover to cover. There's no great shakes in the writing, apart from the ballads, which I'm really proud of.

Let's talk about those ballads. On "Chipping Norton," I both loved and hated that you didn't give me the ending.

Give me five, because there was no way we were going to put an ending on it. We wanted to leave people with a lump in the back of the throat that didn't go away. We also couldn't come up with anything. Tony is such a dry bastard. He said, we are not having an ending—that is the ending. He threatened me with violence if I finished it off.

Did you want to sound like a voice?

Yeah I did. I got that germ from this folk record. I heard this strange folk music with incredible voices on it. They had a way of breaking the voice and cascading notes without a break. I thought, I can do that on guitar. I heard it about four times and that was enough. I started picking out a few lines and I didn't want to hear anymore. I took just the first impression of this song. Terry was saying, "I'm getting misty-eyed, listening to that." I went, good, you're supposed to. Then I dove down into the sole of my boots and tried to come up with some lines that continued from that. I just played these little sections for about three hours. We'd press the record button and go listen. Then we took all the meaty bits and welded them together. Tony came up with these devastating, wonderful chords behind it.

What about making it sound like a voice?

The whole song is played on false harmonics, except for the main melody. The place where I played the harmonic, when you bend the arm, you get this voice sound. There's no effects. I used a 59' Strat, with a long repeat echo. There's no synthesized tricks on it. I wanted a dramatic atmospheric thing, with no rumbling bass, no drums to get in the way, just this soaring singing around the auditorium. I wanted people to listen to the melody. We were trying to get two minutes of the most glorious guitar playing we could get.

It's ethereal and cloudlike.

That's me inside. Ralph, my manager, said, "Tony sounds great on that." We had a mix of it where the guitar was so over the top it sounds like a compressed synthesizer. I was so destroyed, because he thought it was a keyboard. It's one continuous line, so he thought it was a pitchwheel. "Chipping Norton" is the big brother to "Final Peace." I really didn't know what was going on with "Final Peace." I didn't have a clue what Tony's chords were. I tried to put myself in a frame of mind like a vocalist, who wouldn't know about chords. A lot of vocalists don't know what flat 13, or a raised 5th means. I just know what chords make me go sideways, and Tony has all those. He has these incredible voicings, where it tricks your ear into thinking of melody. The song was just a blind shot in the dark. We did three or four takes of nobody knowing what was going on. Tony was seeping with these beautiful chords and I would find the register and play along with it and goof off on it. When you play slow stuff, you've got to have a melody, unless you go back down to blues and somebody sings a message vocally. You must have a thread of something going on which enables me to expand from one simple phrase. The beauty is the simplicity. Tony embellishes "Two Trains." I'm playing the same lick three or four times. His radical shift in chords makes it come alive.

How can you recognize "Two Trains" as a melody, when you might have played something that simple thousands of times and let it go?

If you understand the mechanics of it, you'd see how it comes about. It's all bends, and Tony came up with chords

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underneath. It was just some pretty little thing I was playing and he was on it. We have a song. That's how easy it is. Then you've laid this egg and you've got to make it happen. It's that scratching of the head for weeks afterwards, when you shouldn't think, you should just get in there and do it. Leave it, don't pounce around with it. But we always try and perfect things.

So many electric guitarists say their voice is best heard through a ballad. It's their most personal voice.

I think so, because there's no interference from heavyweight drums or tank-like bass, which dissipates that tenderness there. Some of the most pointed stuff is where the band drops out and the vocalist does their stuff. Usually with a slow ballad, I can hear my notes when the singer is singing. Then I hear how I would do it. When I heard "Cause We've Ended as Lovers," I wasn't hearing Syreeta singing, I was just hearing me playing. I picked up the guitar and there was this perfect song.

Do you know immediately if you want to cover a song?

Straight away. If you've got a keyboard player around to solidify that, it helps.

Is it the same thing when Tony or Max or Jan write a song?

No, when I want to do a song like "Pork Pie Hat," I get the spirit from it without pressure. Whereas, when you're in a room with some guys, you've got to get it quickly, otherwise you look an idiot and you're not absorbing what you should be. You're actually learning notes parrot fashion. Unless that song is absolutely tailor-made for me, I'm going to have trouble with it. Everybody hears and thinks differently, so it's much better if I'm the one who conceives the egg.

For so many years you didn't do that.

That's because of a complete barrage of information coming from different sources, John McLaughlin and all these head-reeling people, who are so dedicated and so fine. I just get to thinking there's a cold wind blowing up my ass; I better do something. So I listen intently to something that catches my ear on a McLaughlin record. Then I shut that off and listen to somebody else and try and feed myself with this sort of good food.

Have you had music inside you all the time that you never let out?

No, I just had flashes of these sounds going through my head like a jumble. When I'm working on the rods (cars) it will come. But you're never close enough to a tape machine. What you hear on this record is a concentrated effort, rather than a collection of ideas over the past. They were all done there and then. It was bloody agony, because the first three weeks it was brilliant. We were all playing every day and all these brand new ideas were coming up thick and fast. Alas, we really didn't develop them quick enough. They sat there and went cold.

Mike Putland / Retna Ltd.

You can't recapture that?

No, it's impossible to get that. We have two albums really. We have tapes back in the studio that would make another album. Those are the jams we started out doing. Then we refined them, trying to make it radio-playable, instead of just getting out and not worrying about squeaks and rattles and things and just playing. What I wanted was to have this amazing band that could play so good you didn't need any overdubs. I was dreaming, really. If the recording methods were the same as they were in the 50's, I think we could do it, because I don't care what anybody says, there is no way the sound can be compared to the way it was. Today it's too clean. You listen to "Hound Dog" and "Lucille," "That'll Be the Day," "Bebop a Lula," they've all got this amazing aura, a magic acoustic ambience to them. You don't get any of that now. It's all fake. The soul and spirit doesn't seem to be there.

Are you a prisoner of the technology?

I'm not afraid to admit that. I'd rather hear a nifty two-track blasting away in a pub somewhere, and hear the dirt. I don't know anywhere I can go and play the way they used to play in the 50's. It's all a disgusting and horrible reality when you hear the playback and it's so completely clinical and dead. Technology has ruined the interaction between players. Soon they'll have some little gadget that will clip on the belt that will do everything. That's all very well. But songs are not being written and genuine performances are not being captured on vinyl anymore. Over here, for the last eight or ten years, it's all fashion-oriented, little sub-groups saying, we're hip; we know what's going on. Who are they kidding?

Do you look at a song and know this needs the Tele or Strat?

I only play a Strat really. I play a Tele once in a blue moon. The Strat is my right arm, unless there is a horrible squeaking or awful hum. I also try to get the meat and potatoes on the first take. "Cause We've Ended as Lovers" was a Tele with humbuckers. It was the perfect guitar for that. It made me play more because it has no vibrato arm. The Tele is a good old solid workhorse. There is nothing finer than a Tele or a Strat for rock guitar playing. People have scalloped fretboards and gizmos and handle grips and velcro fasteners. My Strat is made of stock parts. The neck is a '62 or '63 neck on a '59 body. The pickups are custom wound Alnico II's by Seymour Duncan.

What did you use for amplification?

A combination bi-amp setup of a Fender prototype, the Twin, and an eight-or-nine-year-old Fender Princeton. The Princeton has that throat which the Twin doesn't. We got this engineer who heard that and he had them perfectly in phase.

Do you experiment with sound processors?

I've been all that route. You either allow yourself to be led that way or you just stick with what you know. I'm more interested in the notes and the body of where it's going, not so much the frills.

Did you ever experiment with a guitar synthesizer?

I wasted a lot of time with one. I'm not

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going to say which one. I played a tape for somebody, and he said, "who is that on keyboards? Not very good, is he?" It's now a big heap of rubble, somewhere down in the cellar. That's where it's going to stay. Total joke.

In earlier days you used a Les Paul.

I got off on it in the 60s, because it had a big fat sound and we were trying to pretend to be pure blues and didn't use the arm and all that. That's nonsense, because whatever you can use to that effect is valid, but we didn't think that was a cool thing in those days. A Les Paul through two 100 watt Marshalls was all you needed in thickness. There was wads of thickness in sound. You didn't need a keyboard. I used it quite a bit on *Blow by Blow*.

What does the slide mean to you as a voice?

The slide is still a great big untrodden path to me, because it's so hard to play properly. There's some lovely stuff out there, brilliant players who do it really well. Ry Cooder is great, very tasty, but he doesn't really do it for me. I don't do it for me. I probably would have done the "Chipping Norton" thing on slide, but I did it a better way, with the bar, which is much more slippery and subtle than slide. It can be uncontrollable sometimes. You've got to be right on top of it. Tony hasn't actually come up with anything suitable for slide. I'll write something sooner or later which will be what I'm going to do on slide.

How did you come to play slide over the pickups?

That was self discovery It became clearer and more sharp, the higher you went. Almost unbearable. There's something about the polished metal on the string going up that high.

Do you think of the guitar as a voice or is it a guitar?

It's both. I want the guitar to be the one recognized. I'm obviously thinking in terms of vocal chords, but it's one in the same. You're putting this vocal sound through the guitar and the hands, and everything becomes one.

And when you play a rocker?

You're in a different cage there. I play lots of sort of screaming, female lines, right in the middle of a heavy metal thing, because it contrasts nicely with all that twang. Right out of the blue you get this whistling melodic line. Wow, that's nice. It splits your brain in two. You've got this plaintive sound on one side, and this aggression coming on the other.

"Pork Pie Hat" was a great reading.

Then again, it's a perfect tune for me. The melody is very simple but the chords are all over the place. The chords are dynamically angular and aggressive, nasty and great. That's it. I play the simple line and I'm supported by all this nonsensical chord work.

That's the key to your style. You're a blues player and everybody else is providing different harmonic shades behind you.

Exactly. If I feel the confidence suddenly springing out during part of the melody, that will give me some license to mess with it. When I heard John McLaughlin's version on *My Goal's Beyond*, I thought, this is lovely. I just wanted to make a more commercial rendition of it, smooth out the melody. I wanted to make more of a rock 'n' roll issue of it. His was lightweight and tasty. I think what I did was valid. All it needed was the guts of the thing, the chord changes. They are pretty stiff chords. I have some live versions, with Jan in top form, where he just bends the whole thing. The solo section has nothing to do with Charlie Mingus. I got a letter from Mingus saying how much he liked it. It blew me away just to know he heard it.

What happened to that Tele album you were rumored to have started with Dave Edmunds producing?

We were going to do that. I suddenly put that idea aside because Albert Lee has that stuff covered. I don't see much sense in following that. It sounded like a great idea. But I couldn't see any further than the sound of the idea.

Continued on Page 128

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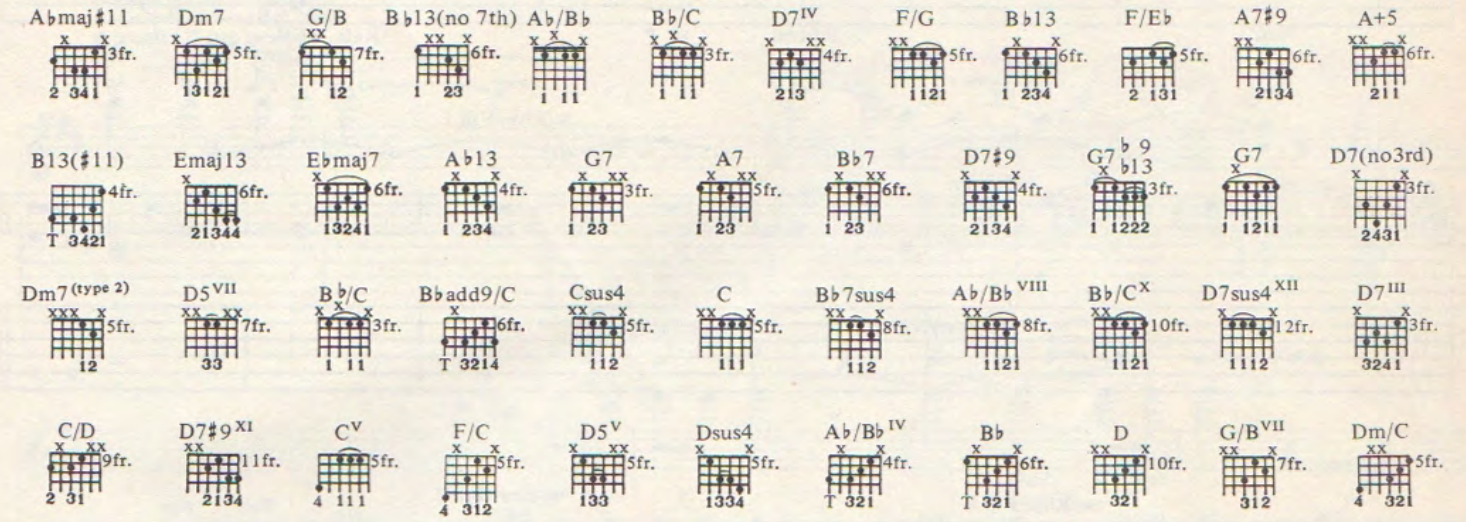
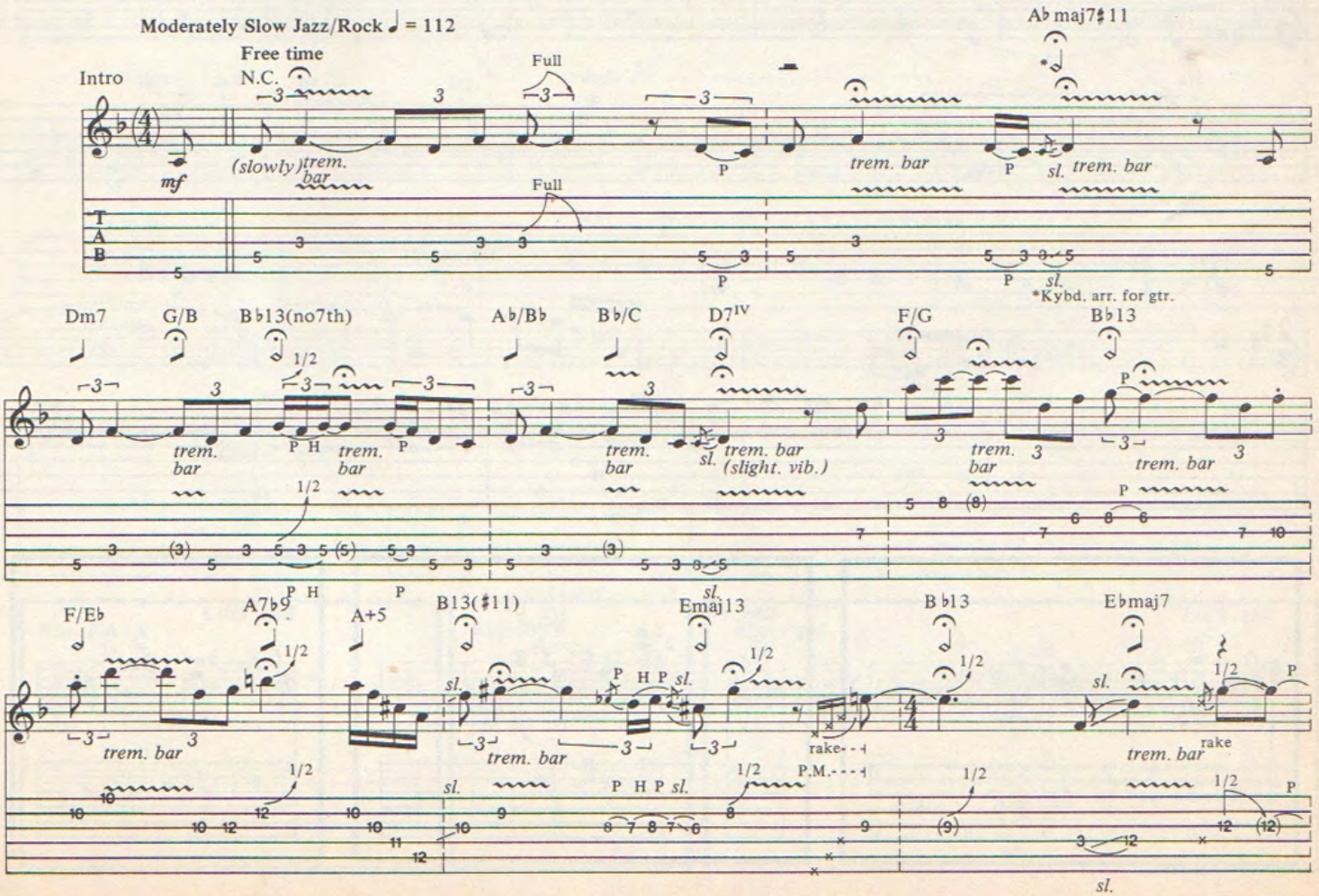
Tablature Explanation page 33

GOODBYE PORK PIE HAT

As Recorded by Jeff Beck
(From the album WIRED/Epic Records)

Music by Charles Mingus





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In time
Triplet feel

A♭13 G7 A7 B♭7 D7♯9 G7♭9♭13 G7 N.C.(E♭) D7(no3rd)

sl. sl. P 1/2 P P 1/2 1/4 sl. P trem. bar 1/2 sl. sl.

sl. sl. P 1/2 P 1/2 1/4 sl. P 1/2 sl. sl.

w/Rhy. Fill 1

sl.

sl.

D7(no3rd) 1/4 w/Rhy. Fill 1 w/Rhy. Fill 2 1/4 1/2 Full Full

1/4 f 1/4 1/2 Full Full

Dm7(type 2) D5VII D7(no3rd) 1/2 w/Rhy. Fill 3

rake 1/2

Rhy. Fill 1

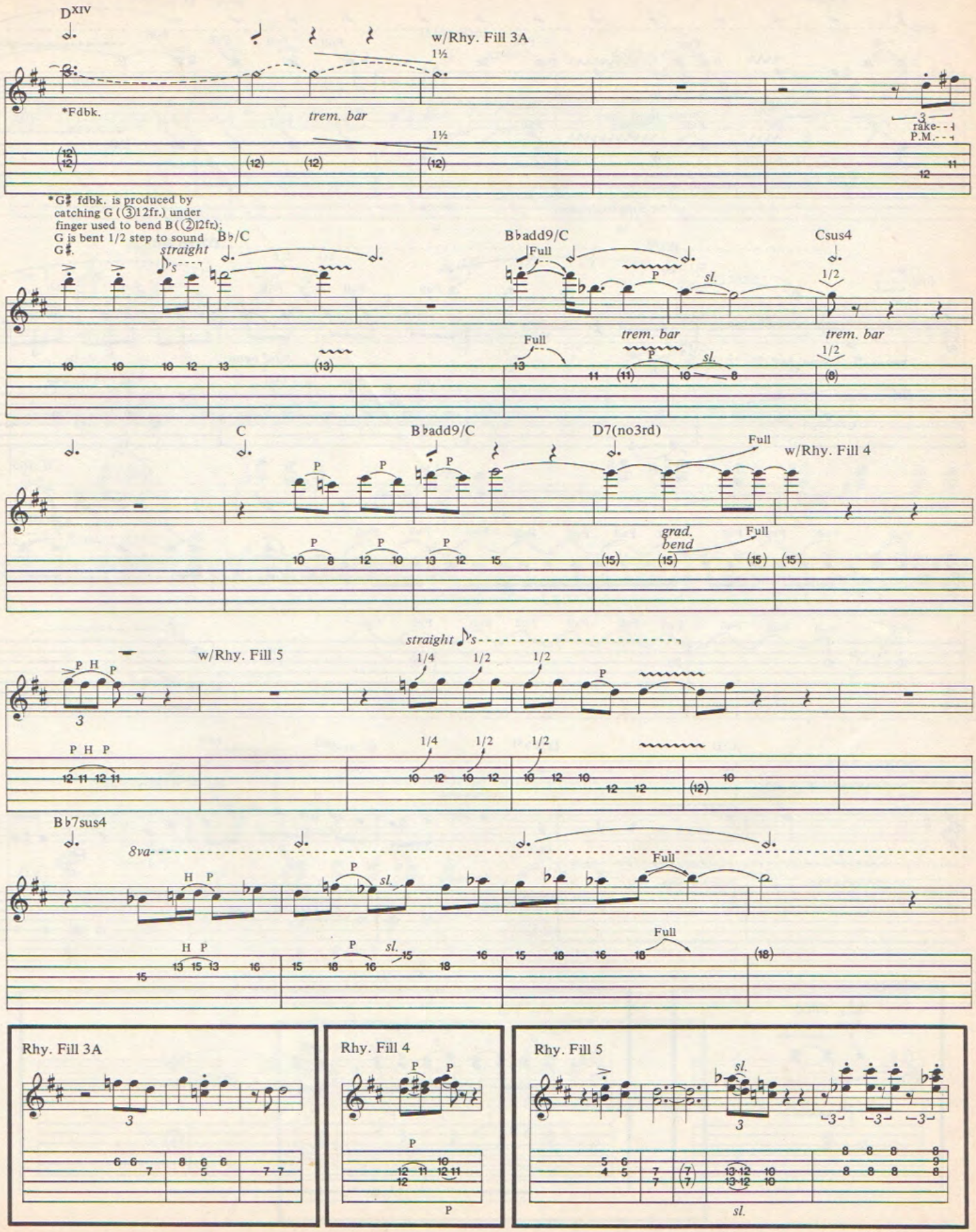
sl. sl.

Rhy. Fill 2

8va 1/2 1/2 1/2 1/2

Rhy. Fill 3

sl. sl. sl. sl.


D^XIV
w/Rhy. Fill 3A
1½
*Fdbk.
trem. bar
rake-
P.M.
*G♯ fdbk. is produced by catching G (③12fr.) under finger used to bend B(②12fr.); G is bent 1/2 step to sound G♯.
B♭/C
straight
B♭add9/C
Full
P
sl.
Csus4
1/2
trem. bar
C
B♭add9/C
D7(no3rd)
Full
w/Rhy. Fill 4
grad. bend
w/Rhy. Fill 5
straight
1/4
1/2
B♭7sus4
8va
H P
Rhy. Fill 3A
Rhy. Fill 4
Rhy. Fill 5

A♭/B♭VIII B♭/CX D7sus4XII

8va- Full trem bar trem. bar

*w/Ring Modulator.

D7III D7(no 3rd)

8va- loco trem. bar sl. hold bend P straight

10:3 rake

w/Rhy. Fill 6 C/D D7♯9XI D7sus4XII w/Rhy. Fill 7 1/2 1/4 H tr

Rhy. Fill 6 Full

Rhy. Fill 7 P sl.

D7(no3rd)

w/Rhy. Fill 7A

Gtr. I

8va

loco

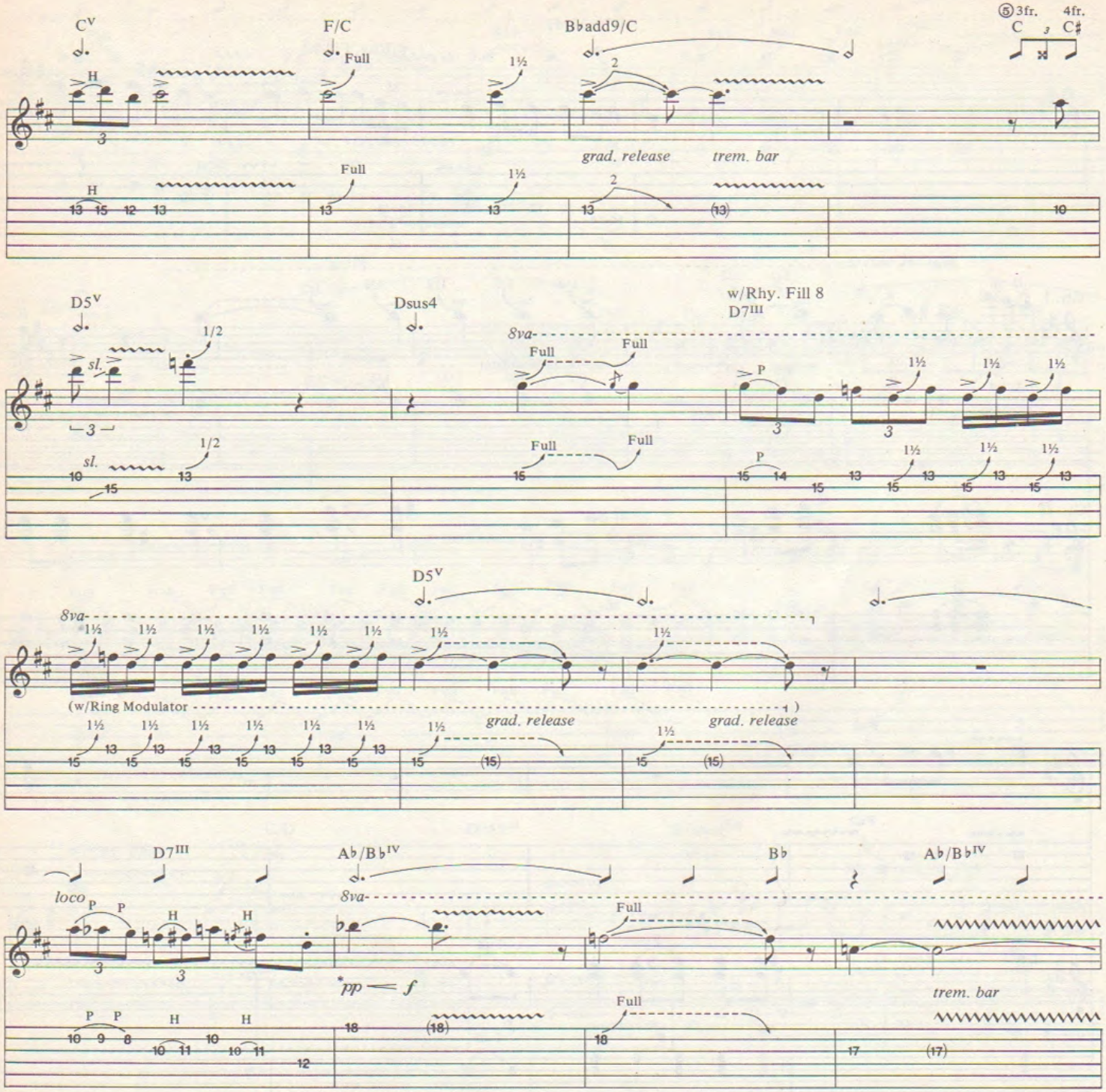
(w/Ring Modulator)

Gtr. II

Full

straight ♪'s

Rhy. Fill 7A



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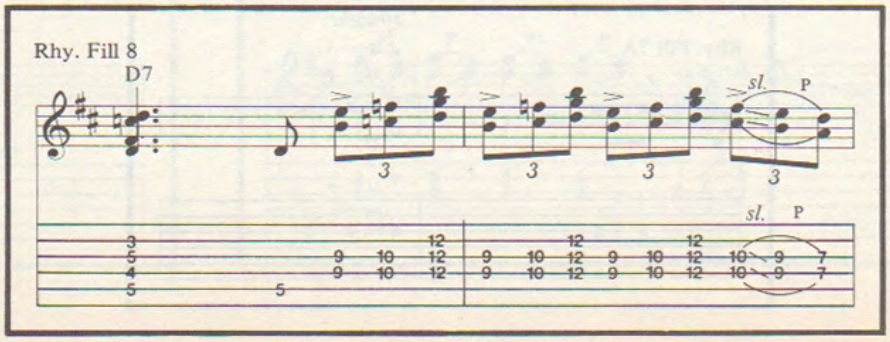
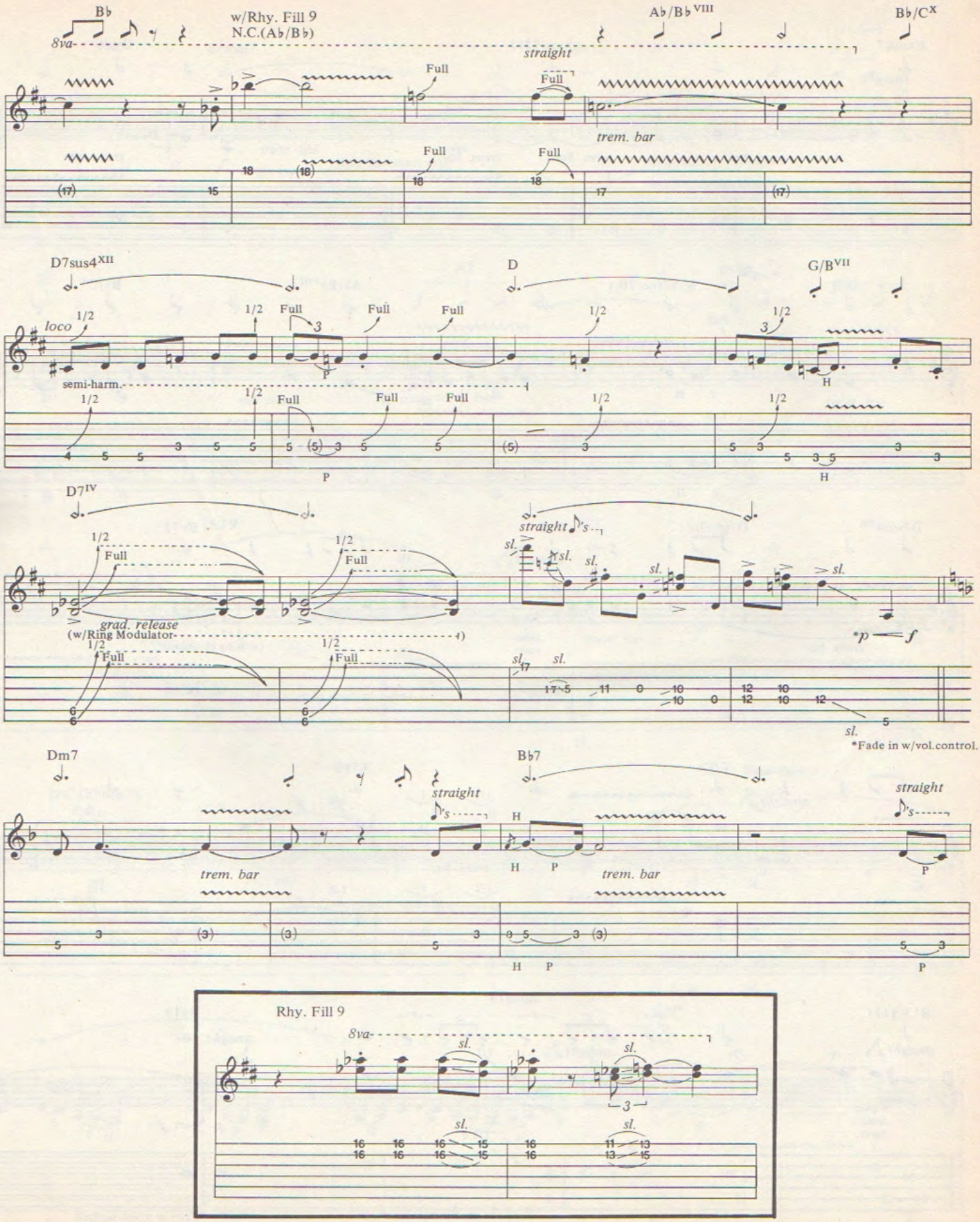
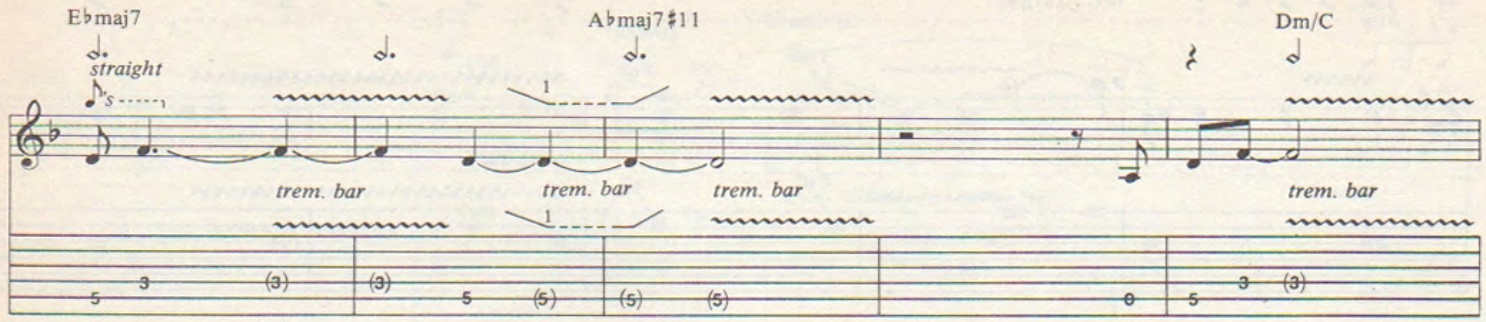
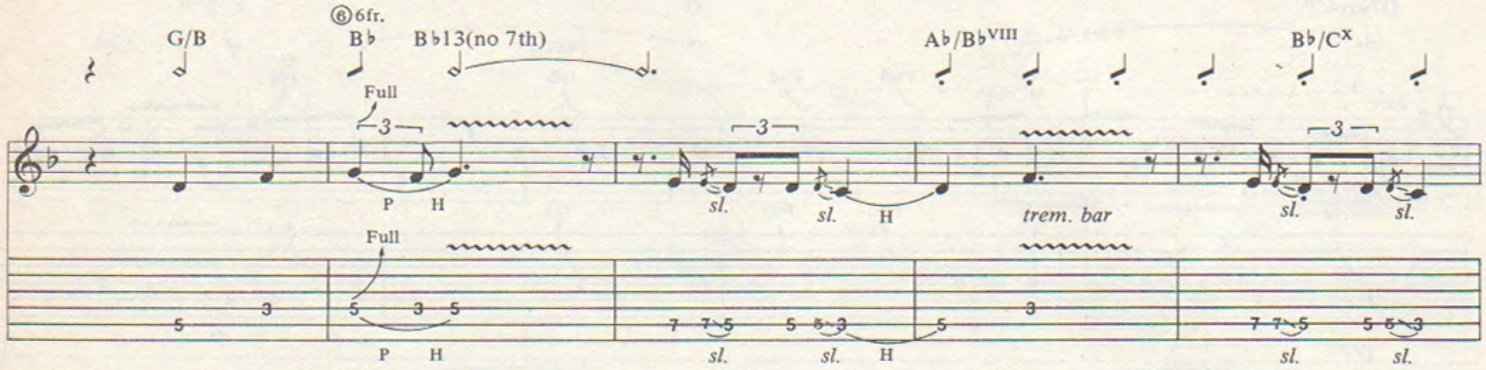
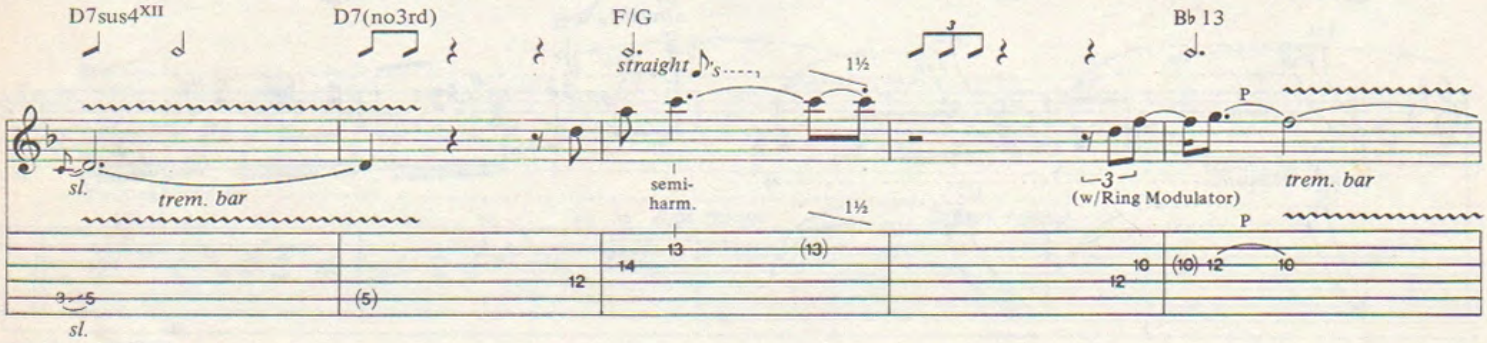
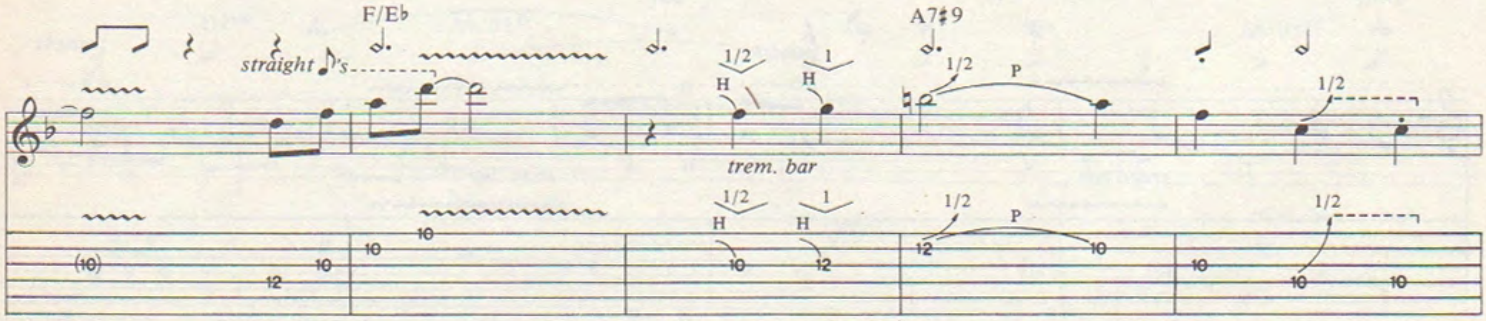


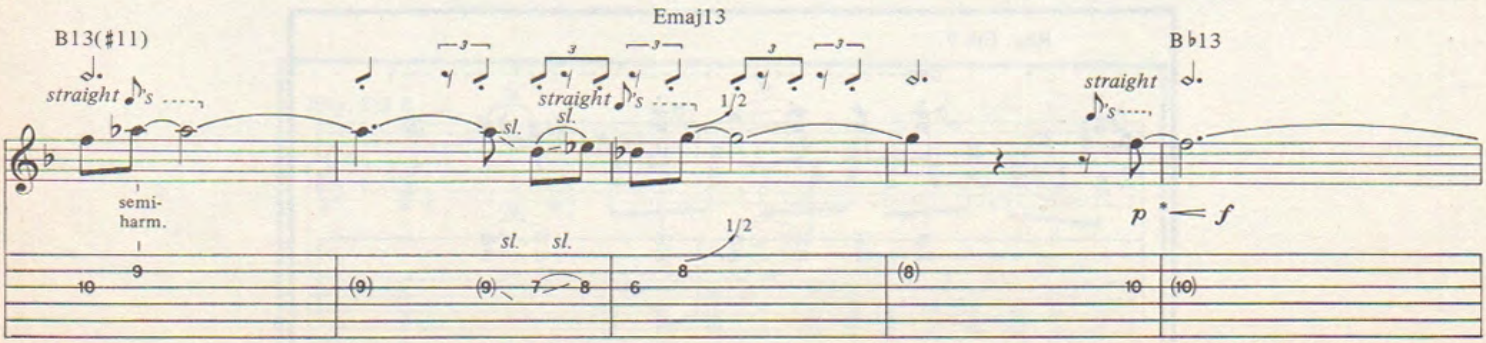

B♭
w/Rhy. Fill 9
N.C.(A♭/B♭)
A♭/B♭ VIII
B♭/C X
8va
straight
Full
trem. bar
D7sus4 XII
D
G/B VII
loco
1/2
semi-harm.
P
H
D7 IV
grad. release
(w/Ring Modulator)
sl.
*p
f
*Fade in w/vol.control.
Dm7
B♭7
Rhy. Fill 9











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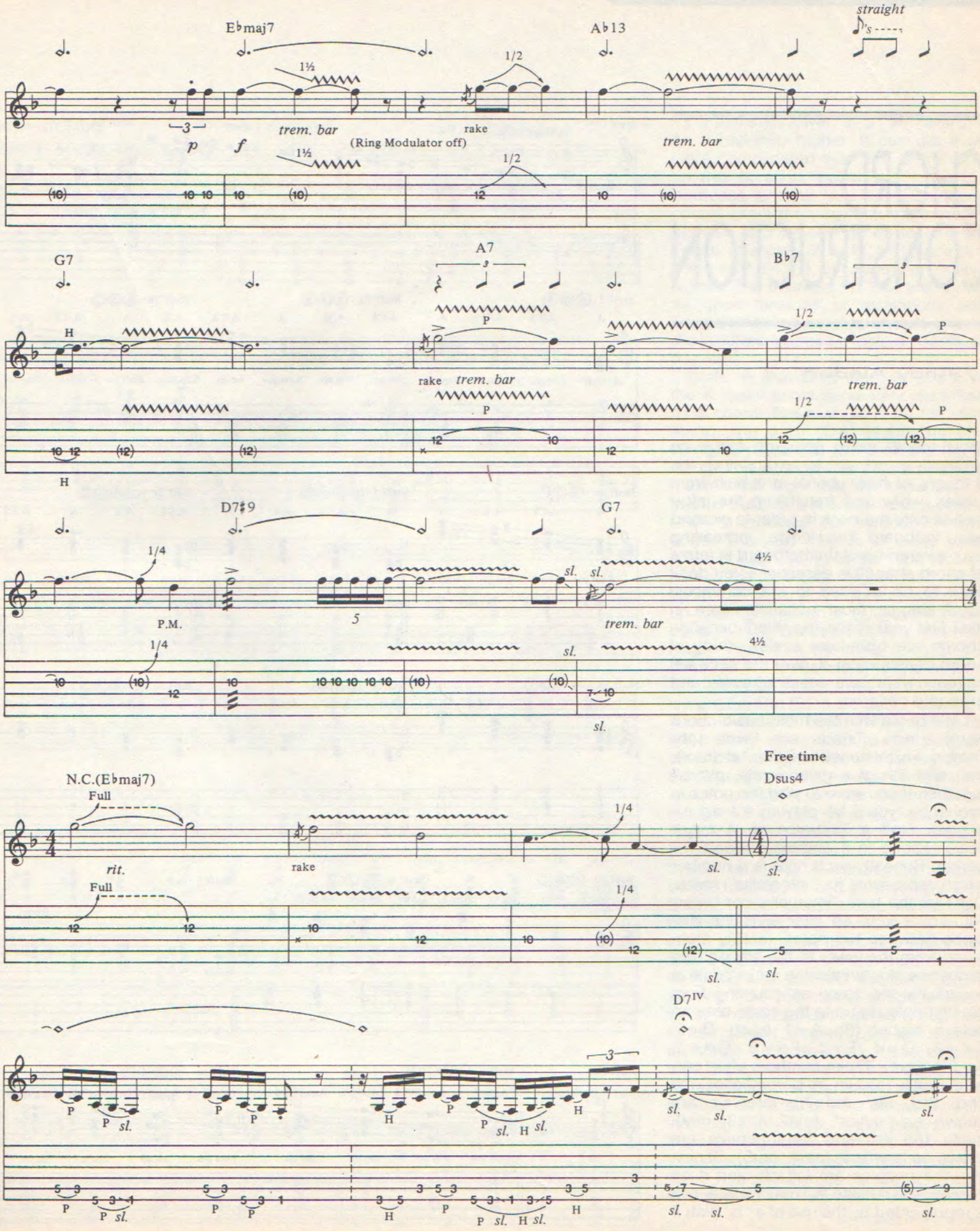
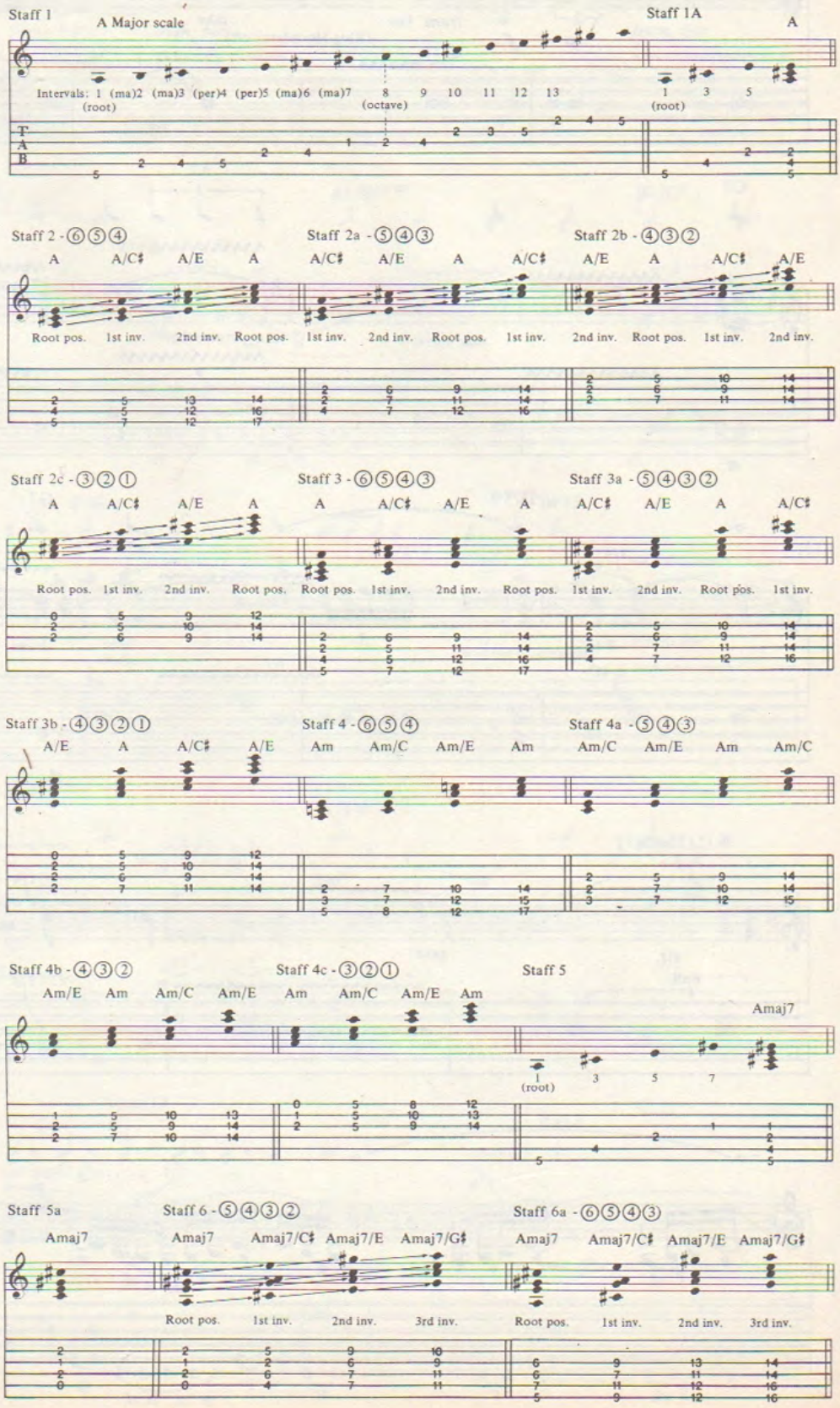

E♭maj7
A♭13
straight
trem. bar
(Ring Modulator off)
rake
G7
A7
B♭7
D7♯9
G7
P.M.
N.C.(E♭maj7)
Full
rit.
Free time
Dsus4
D7IV

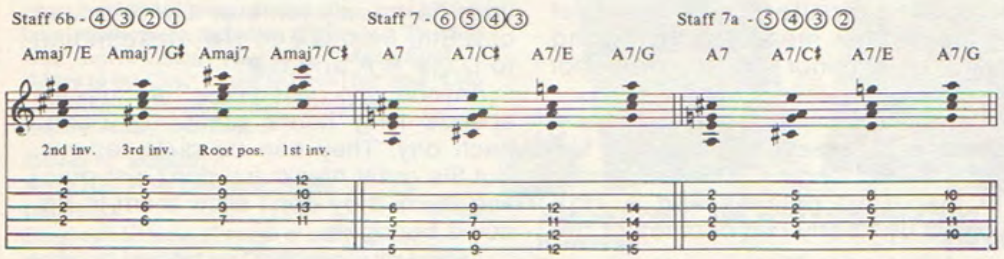
CHORD CONSTRUCTION

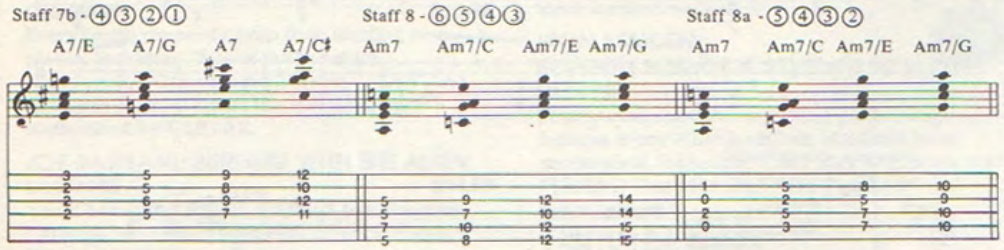
By Andy Aledort

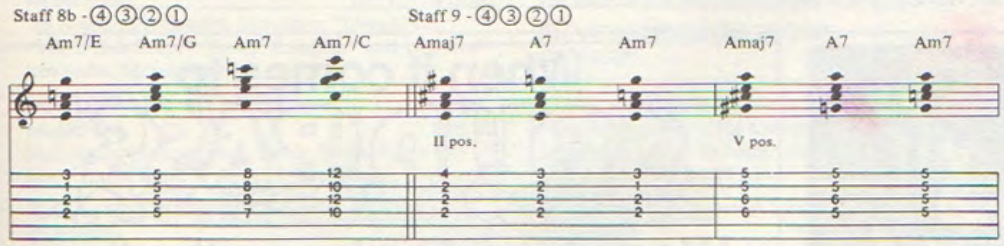
This month we're going to focus on chord construction, examining the theory of how chords are built from scales, while also transfering the information onto the neck in order to expand your fretboard knowledge. Increasing your awareness of the fretboard in terms of chord shapes is essential if you don't want to be a slave to the commonly used shapes most guitarists learn in their first year of playing. Also, because chords are built from scales, study of chord construction all over the neck will increase your awareness of scale and arpeggio patterns.

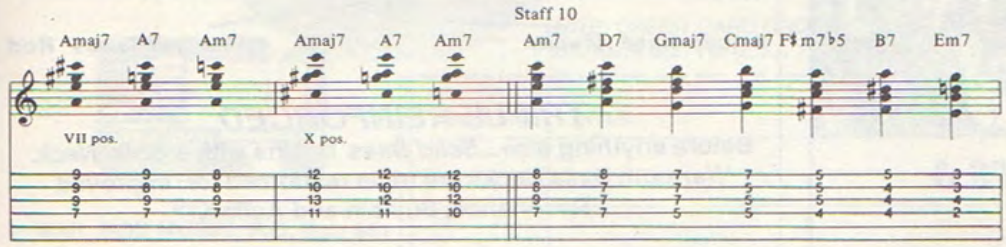
Let's begin with the most basic chord type: triads. Triads are three-note chords which consist of the 1st (root), 3rd, and 5th of a given scale, played together. If you were to play the notes in sequence, you'd be playing a triad arpeggio. Staff 1 illustrates an A major scale tabbed in a commonly used fingering. Beneath each note is a number which represents its "intervallic" name. Don't let the term "intervallic" or "interval" scare you; an interval is the distance between two notes, usually measured from the lower to the higher. The sequence of intervals in a major scale is essentially the same as counting from the first note (1) up to the same note an octave higher (8): A=1 (root), B=2, C#=3, D=4, E=5, F#=6, G#=7, A=8(octave). These numbers often carry a prefix (shown in parentheses):the 2nd, 3rd, 6th and 7th intervals are known as "major" (ma2, ma3, ma6, ma7); the 4th and 5th intervals are known as "perfect" (per4, per5). Generally, the prefixes are left off, and if an interval falls outside the major scale, this is represented by the use of a "b" (flat) if

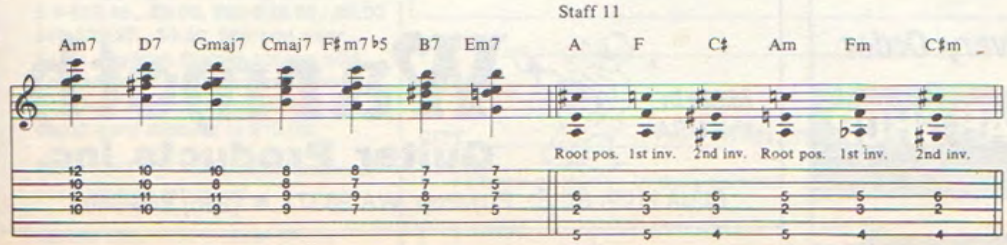












it's a half-step lower, or a "#" (sharp) if it's a half-step higher. It can get a bit more complicated than this, depending on the situation, but this will suit our purposes for now. Notice in the second octave (from 8 on up) that there are no prefixes and we only go up to 13 (F#). These intervals, 9,10,11,12,13 are the same as 2,3,4,5,6, but appear an octave higher. The intervals 9,11,13, are known as "upper tensions" or "extensions" and are commonly added to chords to create different moods or "colors." More on this later.

Staff 1A illustrates the 1,3, and 5 of the A major scale separately, and then as a chord. The root (A) is on the sixth string, the third (C#) is on the fifth string, and the fifth (E) is on the fourth string. This is known as a "root position" major triad. Now that we know how a triad is built, let's move it around on the neck to increase our fretboard knowledge. The next step is to move each note up each string to the next closest note in the triads; i.e. A(⑥5fr.) will move up to C# (⑥9fr.), C# (⑤4fr.) will move up to E (⑤7fr.) and E (④2fr.) will move up to A (④7fr.). (See Staff 2.) This new major triad, with the third (C#) in the bass (as the lowest note) is known as a "1st Inversion" triad. If we do this again, we get the fifth (E) in the bass, forming a "2nd Inversion" triad. If we move up once more, we're back to root position one octave higher than where we started. You've now played every major triad shape possible on the bottom three strings. Of course, we only did it in one key, A, so you should play the shapes in the eleven other keys.

Now let's play A major triad shapes on the fifth, fourth and third strings. See Staff 2A. The lowest shape we can get on this string group is A/C# (1st Inversion), so we'll start there and move up. Staff 2B illustrates A major triad shapes on ④③②, and Staff 2C illustrates ③②①, starting from the lowest shape we can form. Notice that each string group has three different shapes (plus the repeated shape an octave up); these shapes should be memorized. Also, recite note names and the inversion type when playing, to increase your familiarity with the board. When you're not playing and there is no guitar in sight, it's very helpful to imagine the shapes moving up the neck. This is known as "fretboard visualization" and will help you tremendously.

Continued on Page 148

By Robert Phillips

SCALES

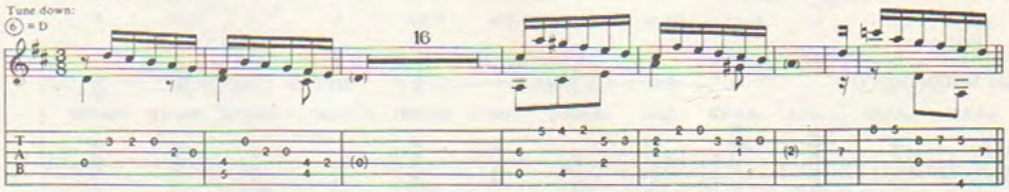
Scales are the building blocks of music, and one would be hard pressed to find a single measure that did not in some way use a scale. Yet, nothing so much as the extended use of stepwise motion, an uninterrupted scale, when done well, comes off as so bold a stroke. The trick here is to know how to give vitality, and to know when to quit.

One technique used for adding some zest to an extended scale is to begin with a big leap. The bigger the leap, the longer you can get away with maintaining an uninterupted scale. Example 1 consists of three separate excerpts from J.S. Bach's Allegro in D Major (from the Prelude, Fugue and Allegro). In the first one, Bach begins with an octave leap from the tonic, descends to the third, then leaps up to the sixth, descending scale-wise to the tonic, giving us a complete D major scale in two matched parts. He repeats the pattern 16 bars later on an A major scale. In this one piece he has increased the movement in the bass line to an A major arpeggio. It's brilliant, and Bach has the self-control to not repeat the pattern, only hinting at it in the last few measures, by having a leap of a minor 7th followed not entirely by stepwise motion.

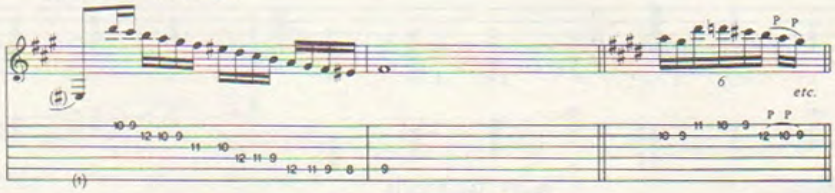
Something similar occurs in Yngwie Malmsteen's "Heaven Tonight" in Example 2. He begins with an heroic 21st leap (two octaves and a 7th), followed by nearly two octaves of descending scales. Yngwie has the same good sense as Bach, and only does it one more time, the leap being reduced one octave the second time, by starting an octave higher. Much later he merely hints at it with a leap of a 5th, from G# to D#, descending to D,C#,B,A and G#.

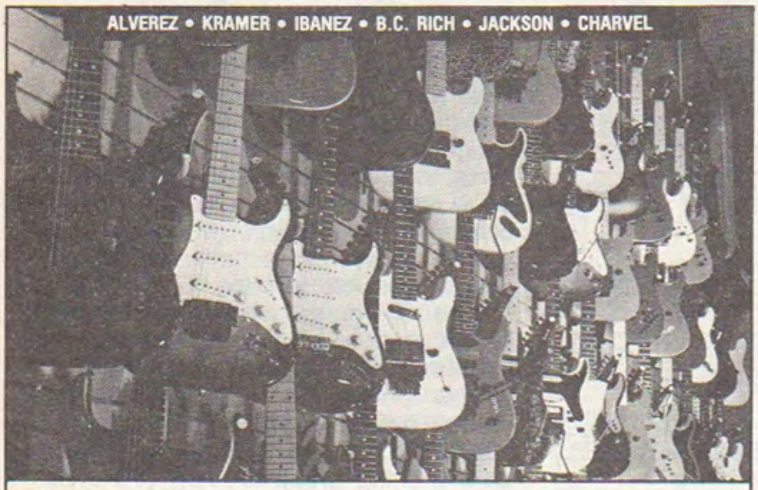
Anyone who calls himself a musician spends long hours practicing scales each day. They can be quite tedious. But the great musicians don't just practice them; they don't allow them to become boring.

Bach - Allegro from Prelude, Fugue and Allegro



Malmsteen - Heaven Tonight





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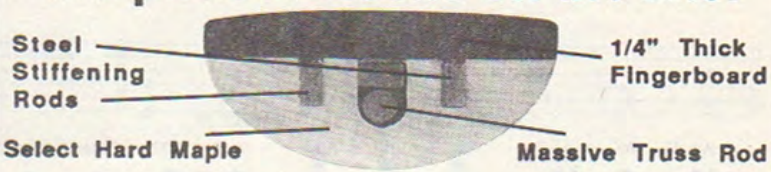

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by Barry Lipman

QUESTION: What can I do to prevent my frets from wearing down so fast?—Dan Kavanaugh/New York, NY

ANSWER: You can either play less hours per day, play with less finger pressure, less note bending and shaking, or use flatwound or halfwound strings. If these choices would cause you to compromise your playing style or sound, I'd advise you not to worry about fretwear. The fastest I've seen players wear out their frets is a little over a year. Most folks take two to four or five years to wear their frets down to the point where fretwork is required. Considering the cost of fretwork, you might as well play as much and as hard as you like, using the strings that you like best.

QUESTION: How can one prevent the open and unused strings from vibrating when doing extensive tapping?—Greg Wells/Minneapolis, MN

ANSWER: Most people use their left hand to mute the strings during two-handed tapping. Some players use a gadget called an open-string mute. This is usually a felt pad that lightly presses on the strings between the nut and first fret, preventing open strings from vibrating. I have seen many variations on this device. The simplest consist of a string of felt the thickness of a shoelace. This strip is placed under the strings, between the nut and first fret. More complex devices attach to the guitar on the headstock above the nut. Some of these were hinged to allow instant removal and replacement. All the devices I've seen were homemade, so don't bother writing to ask where to get one.

QUESTION: Why does my T-bar keep breaking at the rate of about four per year?—Jason Burnett/Charlottesville, VA

ANSWER: Sounds like you're using the bar pretty hard! I've never heard of anyone breaking that many bars that often. Maybe you're trying to push the bar beyond its natural range of motion. If that's the case, try setting your guitar up for increased T-bar excursion. Neck-shimming or backrouting will usually improve back-pull. Sometimes, even on new guitars, a little wood must be removed from the bridge-mortice to allow the bar to travel as far as it should. Whatever you do, if you stop trying to push or pull the bar beyond its range of motion, you should virtually never break one again.

QUESTION: Is it harmful to put guitar polish on an unfinished neck?—Erik Aalberg/Deltone, FL

ANSWER: No, it is not harmful, but it is not the best possible treatment either. Most guitar polishes are oily and/or waxy and usually contain silicones. This is not the best for the wood, especially if one wants to leave open the possibility of future finishing. Guitar polishes are meant to clean and polish lacquer and similar plastic-like finishes and are best used only over finished surfaces. I recommend lacquer sanding sealer, available from most professional hardware or paint stores. It can be applied easily with a cloth or even with a paper towel. It dries almost instantly. After it dries, a light rubbing with grade 0000 steel wool will leave a satiny-smooth surface for your hand to slide on. In place of lacquer sanding sealer, Tung-oil can also be used, as well as just about any of the many penetrating plastic-based finishes used by the furniture trades. These are all meant to seal and polish raw wood.

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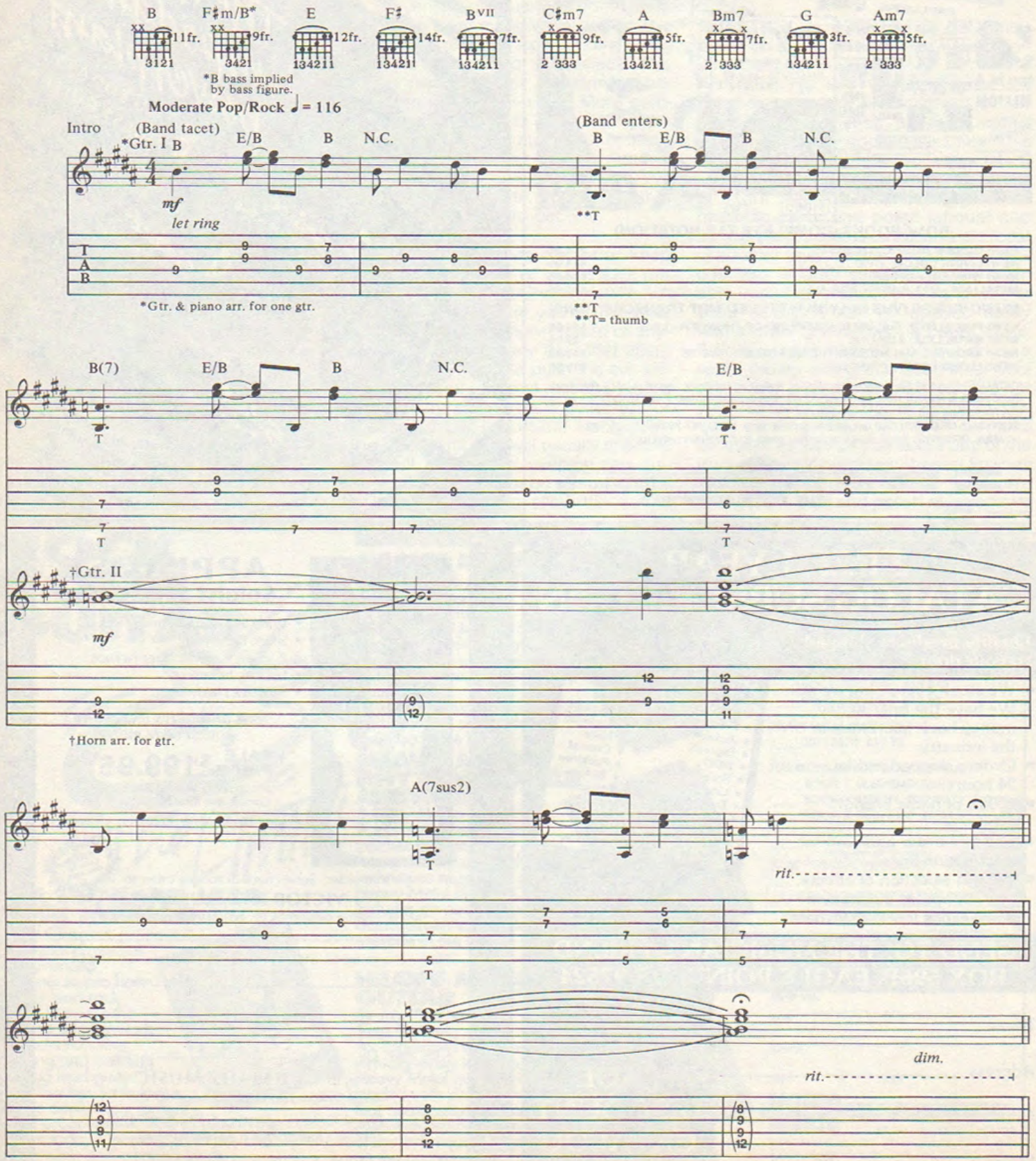
Tablature Explanation page 33

CALIFORNIA GIRLS

As Recorded by the Beach Boys
(From the album CALIFORNIA GIRLS/Capitol Records)

Words and Music by Brian Wilson



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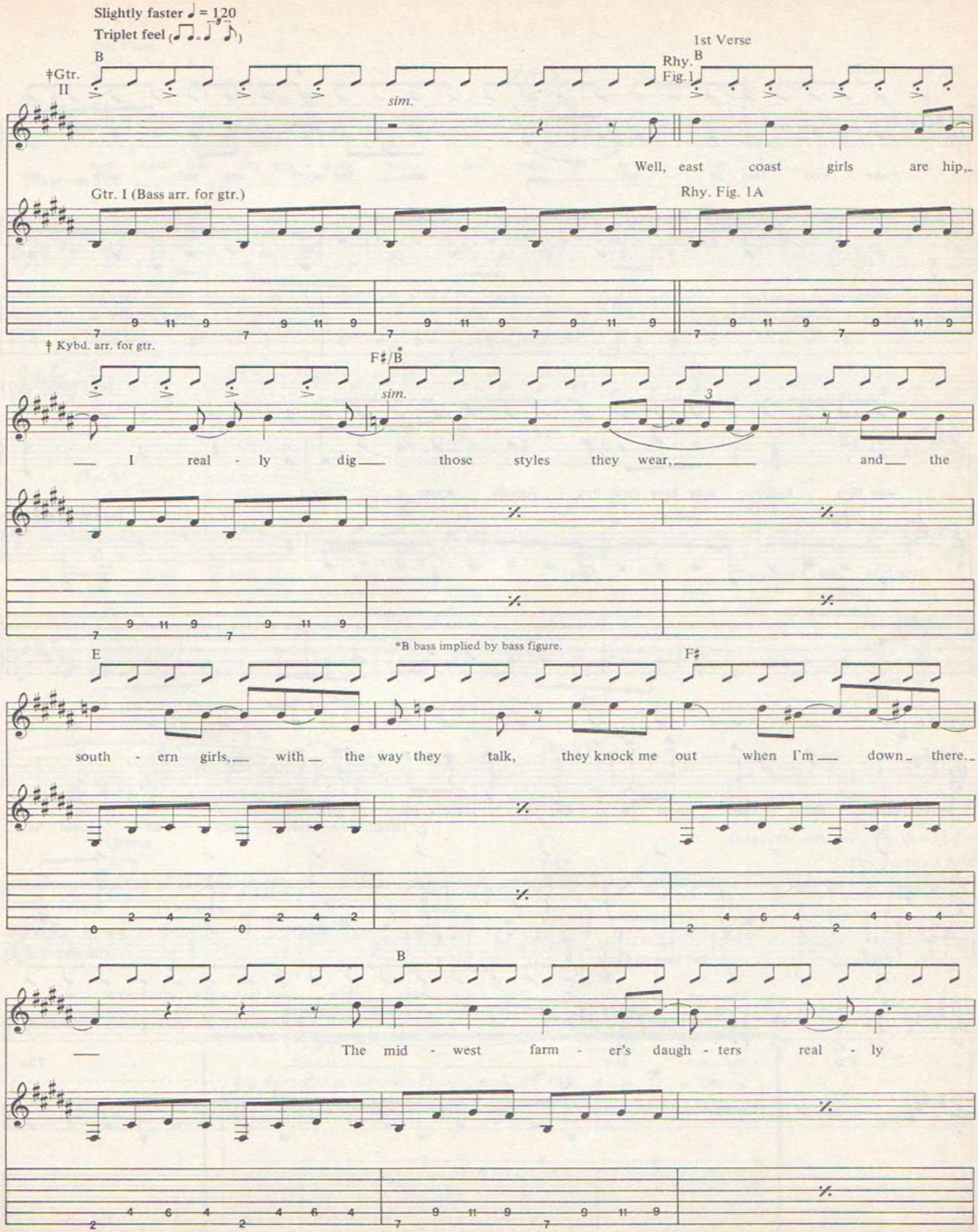
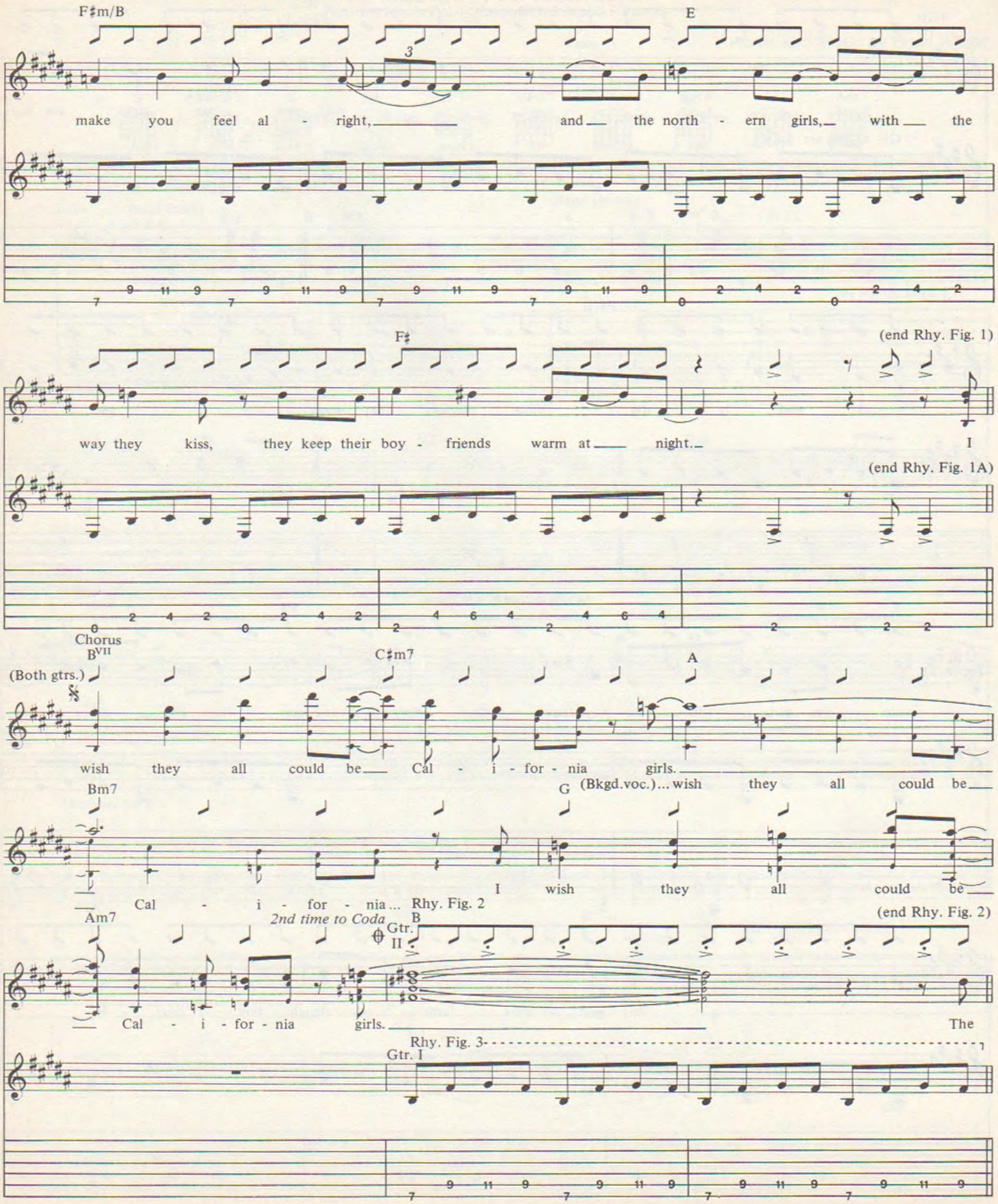

Slightly faster ♩ = 120
Triplet feel
1st Verse
B
†Gtr. II
sim.
Rhy. Fig. 1
Well, east coast girls are hip,
Gtr. I (Bass arr. for gtr.)
Rhy. Fig. 1A
† Kybd. arr. for gtr.
F♯/B*
sim.
I real - ly dig those styles they wear, and the
*B bass implied by bass figure.
E
F♯
south - ern girls, with the way they talk, they knock me out when I'm down there.
B
The mid - west farm - er's daugh - ters real - ly


F♯m/B
E
make you feel al - right, and the north - ern girls, with the
F♯
(end Rhy. Fig. 1)
way they kiss, they keep their boy - friends warm at night.
I
(end Rhy. Fig. 1A)
Chorus
(Both gtrs.)
B^VII
C♯m7
A
wish they all could be Cal - i - for - nia girls.
Bm7
G
(Bkgd.voc.)... wish they all could be
Cal - i - for - nia... Rhy. Fig. 2
I wish they all could be
Am7
2nd time to Coda
Gtr. II
B
(end Rhy. Fig. 2)
Cal - i - for - nia girls.
The
Rhy. Fig. 3
Gtr. I

2nd Verse
w/Rhy. Fig. 1 & 1A

B — F♯m/B

west coast was the sun - shine and the girls all get so tan. I dig a
(Bkgd.voc.) Oo. Oo.

E — F♯

French bi - ki - ni on the wild is - land girls by a palm tree in the sand.
Oo, wa, oo, wa, oo, wa, oo, wa, ah.

B

I been all a - round this great big world and I
Oo. Oo.

F♯m/B — E

seen all kind of girls, yeah, but I could -n't wait to get
Oo. Oo, wa, oo, wa,

F♯ — *D.S. al Coda*

back in the states, back to the cut - est girls in the world. I
oo, wa, oo, wa, ah.

Coda
w/Rhy. Fig. 2 & 3
B — w/Fill 1
N.C.

Chorus
(Bkgd. voc.) Oh, oo - by, doo - by.

B^{VII} — C♯m7 — *Play 3 times & fade*

wish they all could be Cal - i - for - nia girls, girls. I
Girls, girls, girls, yeah, I dig the girls, girls, girls, yeah, I dig the
... wish they all could be Cal - i - for - nia ...

Fill 1
(Gtr. I)

Tablature Explanation page 33

BASS LINE FOR
CALIFORNIA GIRLS

As Recorded by the Beach Boys
(From the album CALIFORNIA GIRLS/Capitol Records)

Words and Music by Brian Wilson

Intro — Moderate Pop/Rock ♩ = 116 — (Band tacet) 2 — (Band enters) B — *mf* — E/B — B — N.C.

B(7) — E/B — B — N.C. — E/B

A(7sus2) — *rit.* — Slightly faster ♩ = 120 — Triplet feel — B — (Vocal) — 1. Well,

1st, 2nd Verses — B — F♯m/B

east coast girls are hip,— I real - ly *(etc.)*
west coast has the sun - shine and— the *(etc.)*

E — F♯ — 1.

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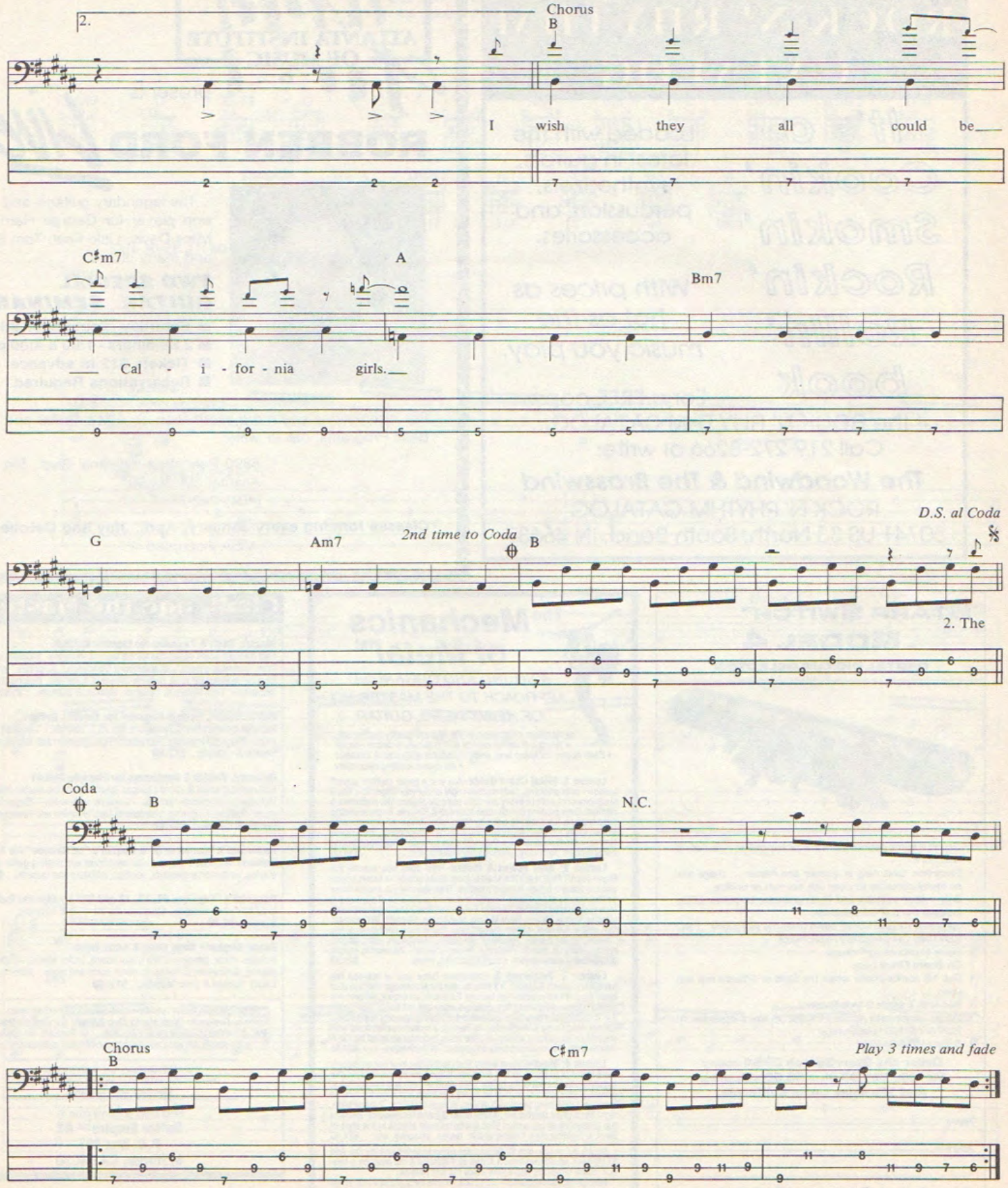
2.
Chorus
B
I wish they all could be
C♯m7
A
Bm7
Cal - i - for - nia girls.
G
Am7
2nd time to Coda
B
D.S. al Coda
2. The
Coda
B
N.C.
Chorus
B
C♯m7
Play 3 times and fade

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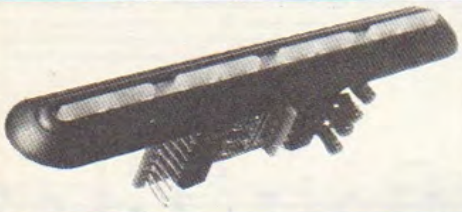

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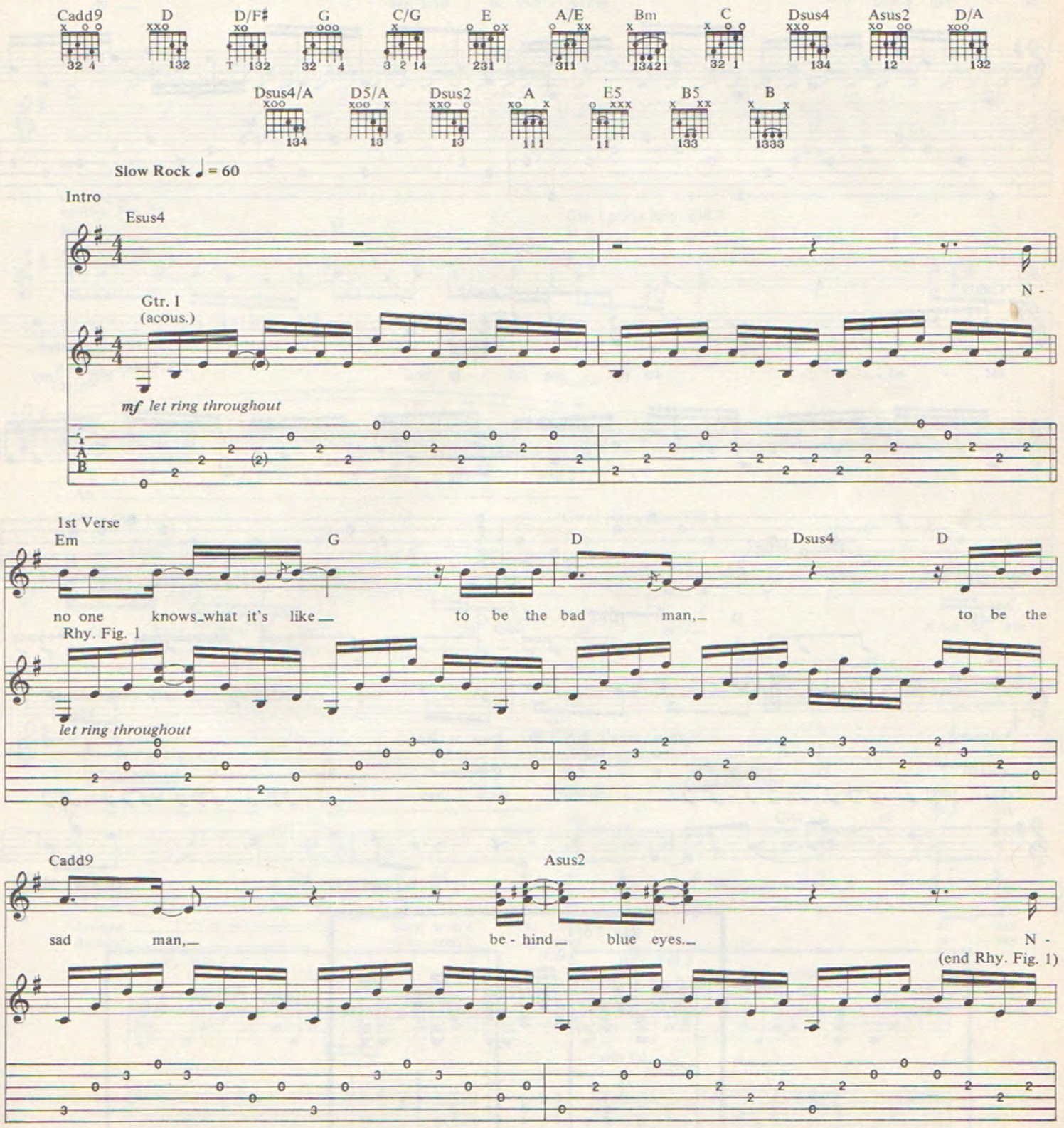
Tablature Explanation page 33

BEHIND BLUE EYES

As Recorded by the Who

(From the album WHO'S NEXT/MCA Records)

Words and Music by Peter Townshend



Em G D Dsus4 D

no one knows what it's like to be hat - ed, to be

Cadd9 Asus2

fat - ed, to tell - ing on - ly lies. But my

Cadd9 D D/F♯ G C/G G

dreams they aren't as emp - ty as my

w/Rhy. Fill 1

Cadd9 D D/A E A/E E Bm

con - science seems to be. I have hours on - ly lone -

Rhy. Fill 1

E A/E E

let ring

C D ⑤ open A D Dsus4 D ④ open D D

ly. My love is ven - gence that's nev - er

Asus2

free. N -

2nd Verse
w/Rhy. Fig. 1

Em G D Dsus4 D

Gtr. I plays Rhy. Fill 2

no one knows what it's like to feel these feel - ings like I do,

(Bkgd. voc.) Oo.

Resume Rhy. Fig. 1

Cadd9 Asus2

and I blame you. N -

Ah.

w/Rhy. Fig. 1

Em G D Dsus4 Dsus2 D

Gtr. I plays Rhy. Fill 3

no one bats back as hard on their an - ger, none of my

Ah.

Resume Rhy. Fig. 1 (3rd bar only)

Cadd9 Asus2

*Low stgs. only.
†High stgs. only.

pain and woe can show through. But my

Ah. But my

C D G C/G G

dreams they aren't as emp - ty as my

dreams they aren't as emp - ty as my

Rhy. Fill 2

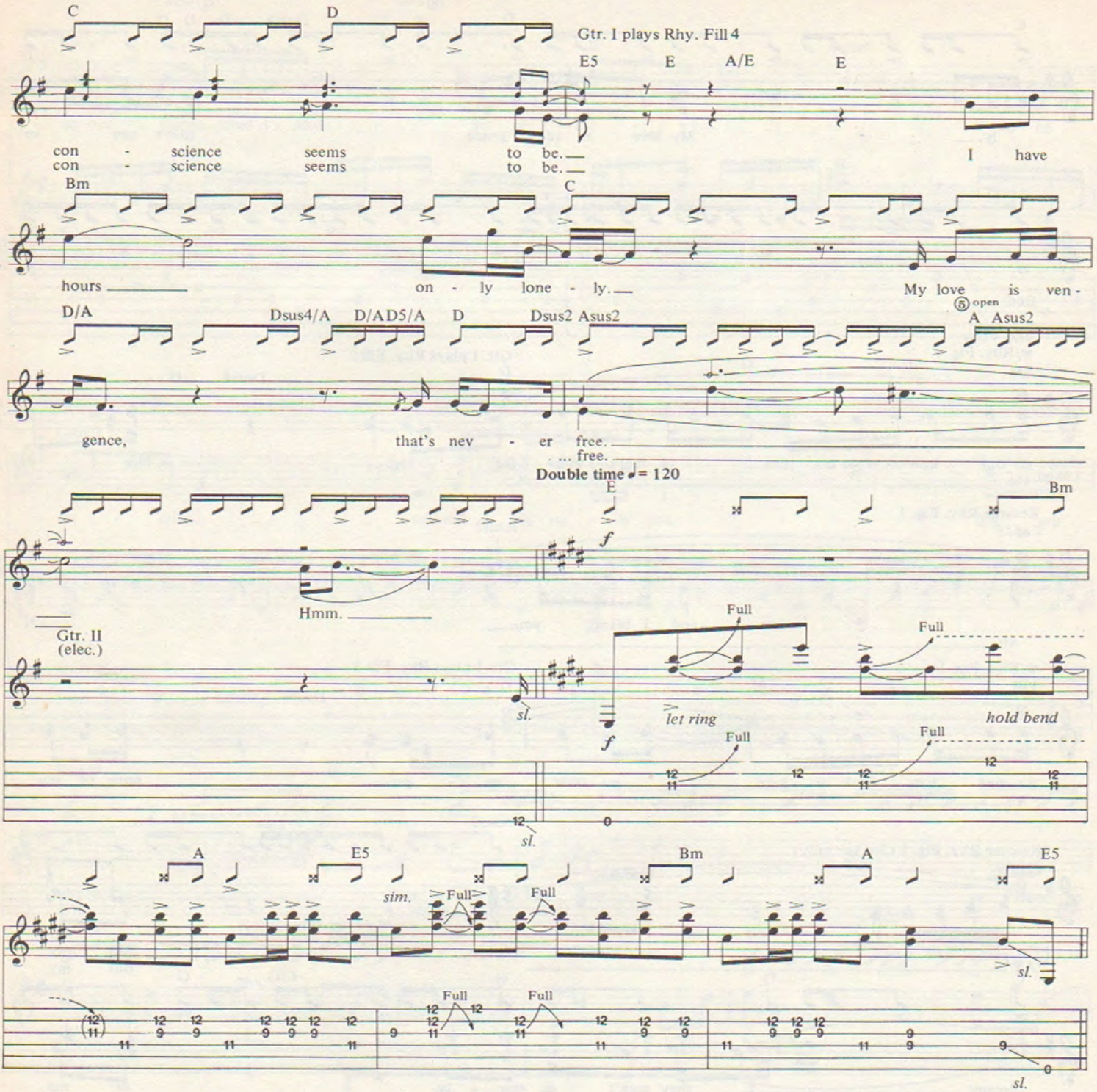
D Dsus4 D

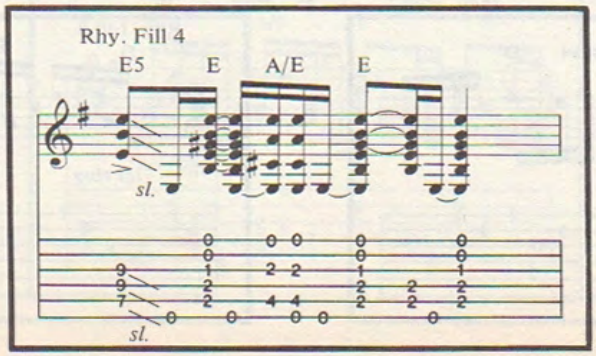
let ring

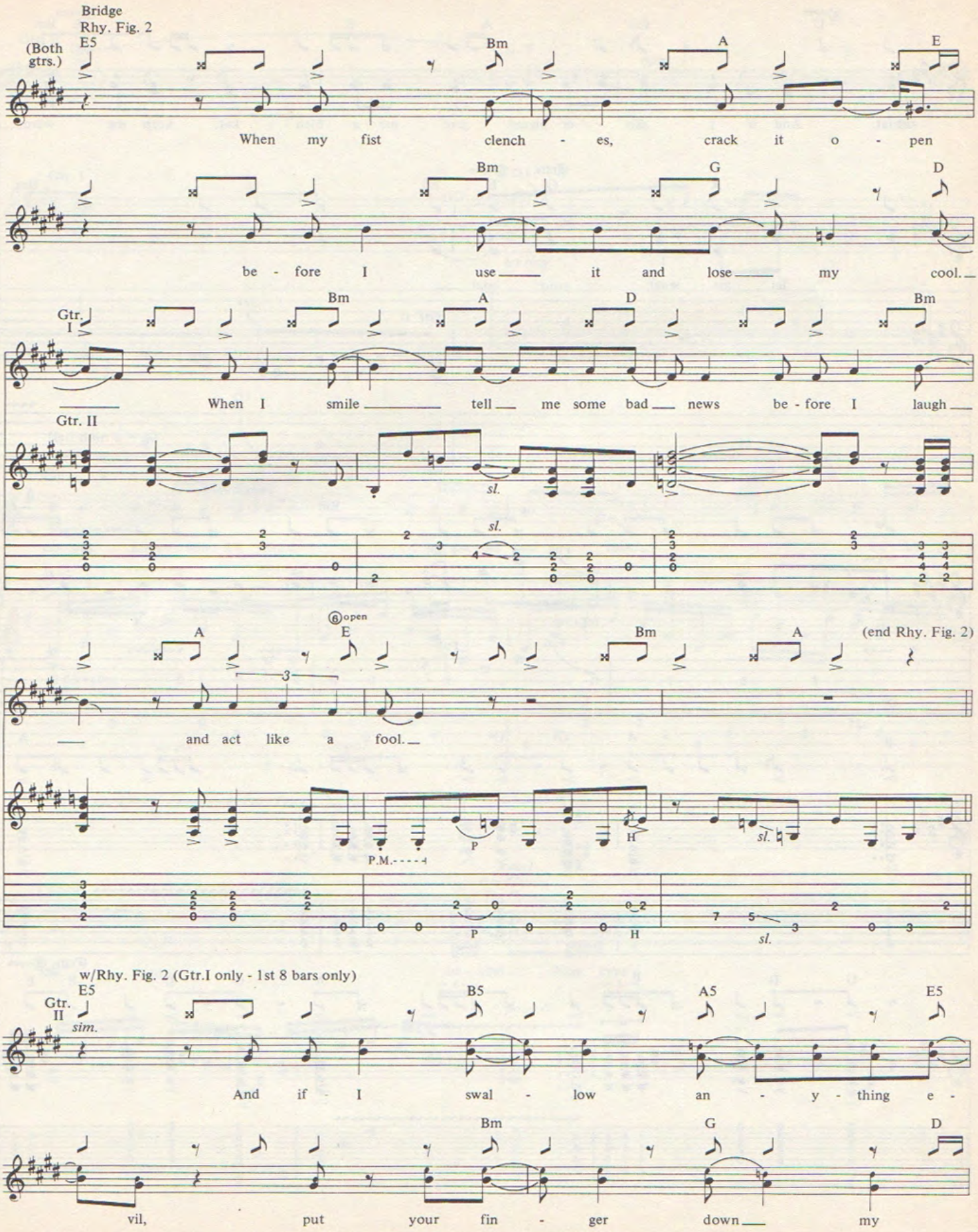
Rhy. Fill 3

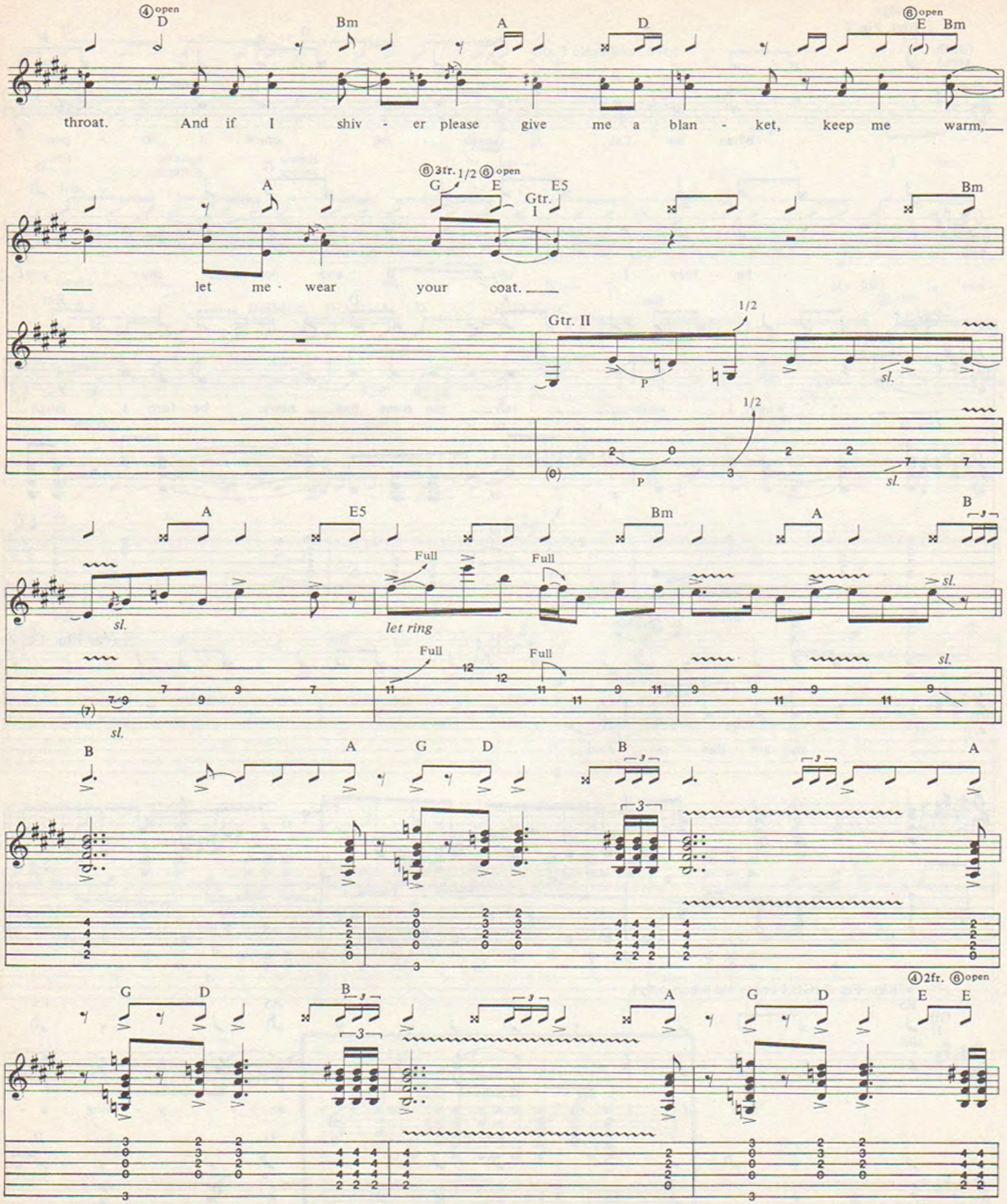
D Dsus4 Dsus2 D

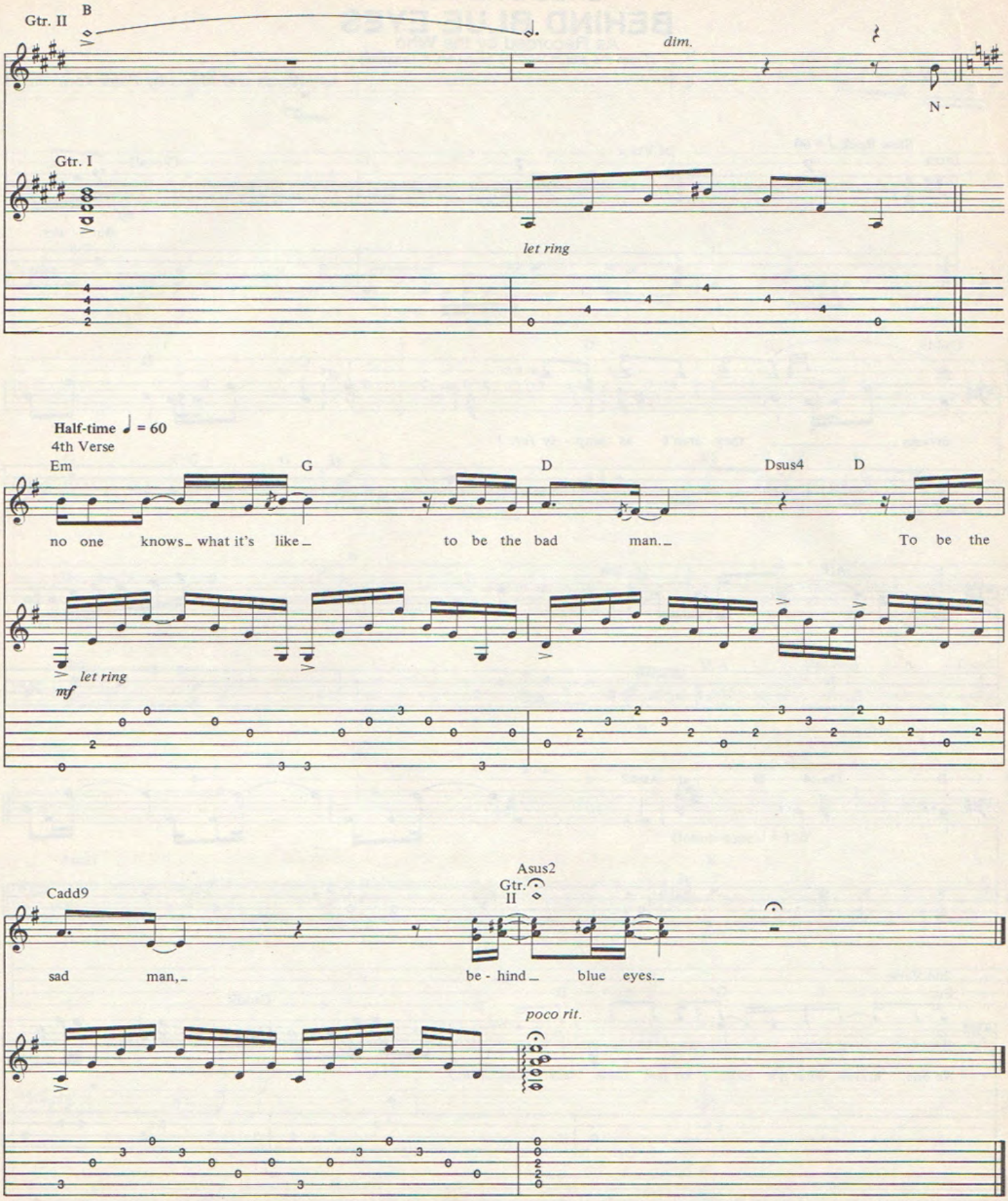
let ring


C
D
Gtr. I plays Rhy. Fill 4
E5
E
A/E
E
con - science seems to be.
con - science seems to be.
I have
Bm
C
hours on - ly lone - ly.
My love is ven -
D/A
Dsus4/A
D/AD5/A
D
Dsus2 Asus2
open
A Asus2
gence, that's nev - er free.
... free.
Double time ♩= 120
E
Bm
f
Hmm.
Gtr. II
(elec.)
Full
Full
sl.
let ring
hold bend
f
Full
Full
sl.
A
E5
Bm
A
E5
sim.
Full
Full
sl.
Full
Full
sl.


Rhy. Fill 4
E5
E
A/E
E
sl.
sl.


Bridge
Rhy. Fig. 2
(Both gtrs.)
E5
Bm
A
E
When my fist clench - es, crack it o - pen
Bm
G
D
be - fore I use it and lose my cool.
Gtr. I
Bm
A
D
Bm
When I smile tell me some bad news be - fore I laugh
Gtr. II
sl.
sl.
A
E
open
Bm
A
(end Rhy. Fig. 2)
and act like a fool.
P.M.
P
H
sl.
P
H
sl.
w/Rhy. Fig. 2 (Gtr.I only - 1st 8 bars only)
Gtr. II
sim.
E5
B5
A5
E5
And if I swal - low an - y - thing e -
Bm
G
D
vil, put your fin - ger down my


throat. And if I shiv - er please give me a blan - ket, keep me warm,
let me wear your coat.
Gtr. I
Gtr. II
sl.
let ring
Full


Gtr. II
B
dim.
N -
Gtr. I
let ring
Half-time ♩ = 60
4th Verse
Em
G
D
Dsus4
D
no one knows what it's like to be the bad man. To be the
let ring
mf
Cadd9
Asus2
Gtr. II
sad man, be - hind blue eyes.
poco rit.

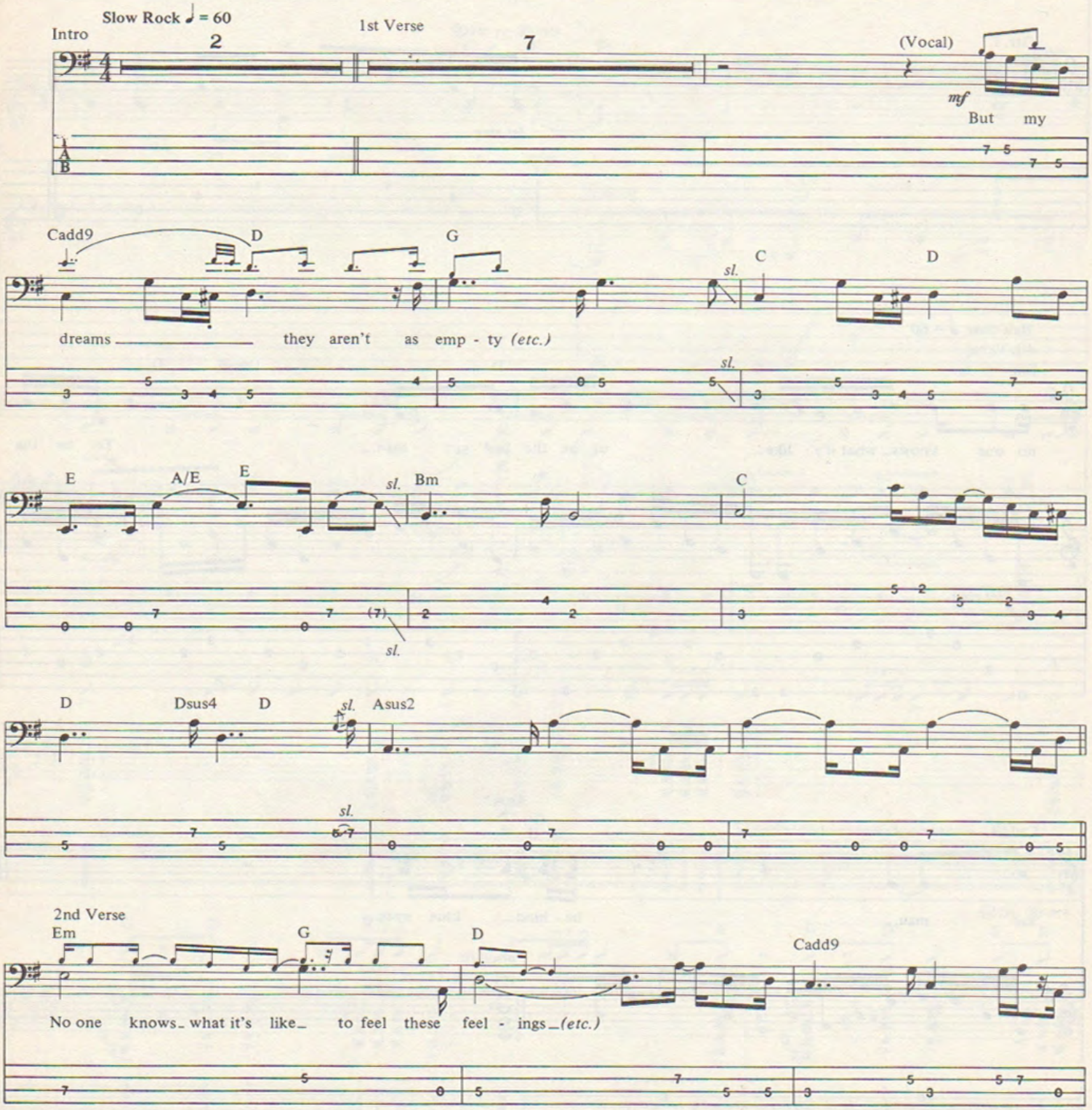
BASS LINE FOR

BEHIND BLUE EYES

As Recorded by the Who

(From the album WHO'S NEXT/MCA Records)

Words and Music by Peter Townshend



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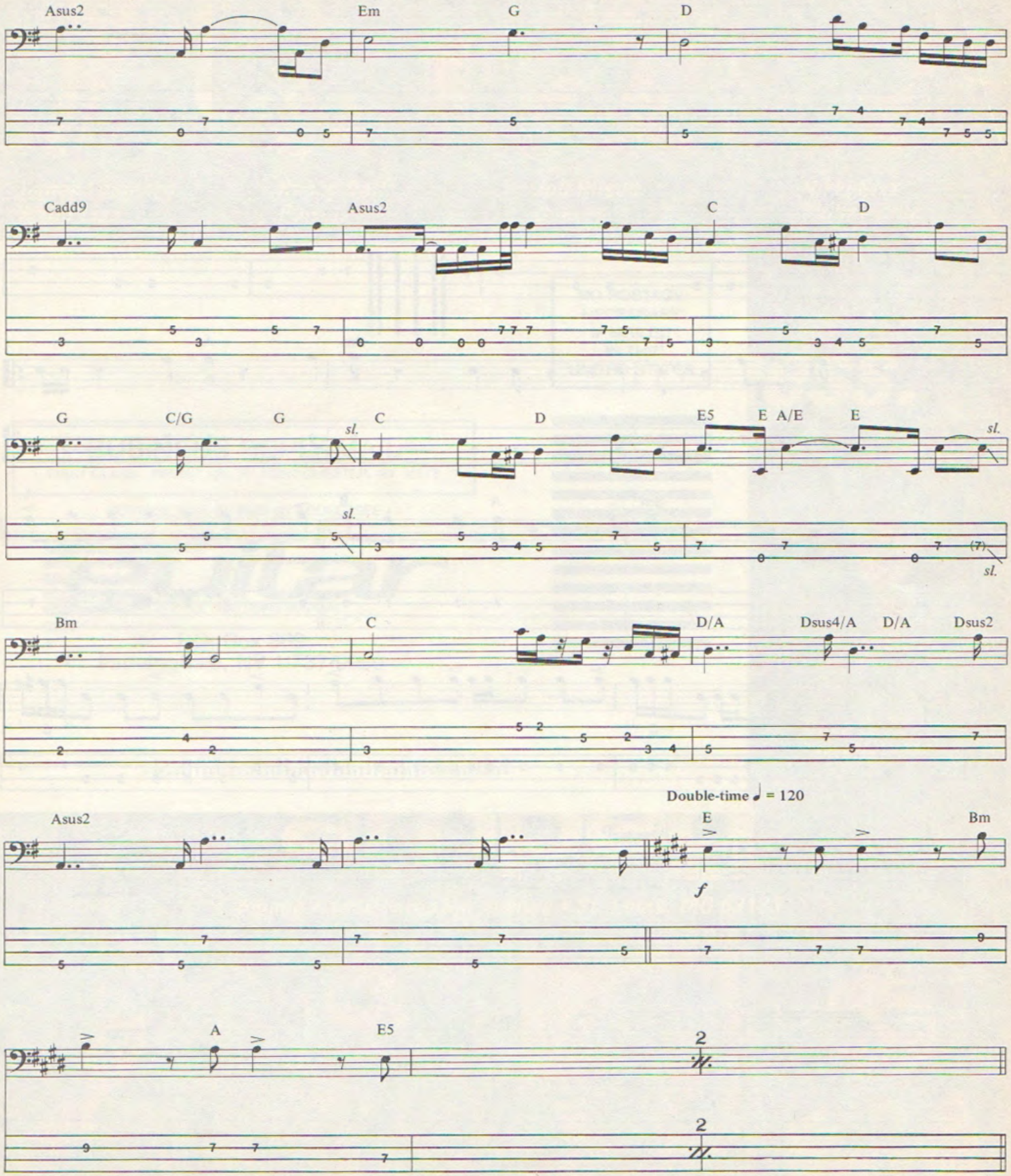
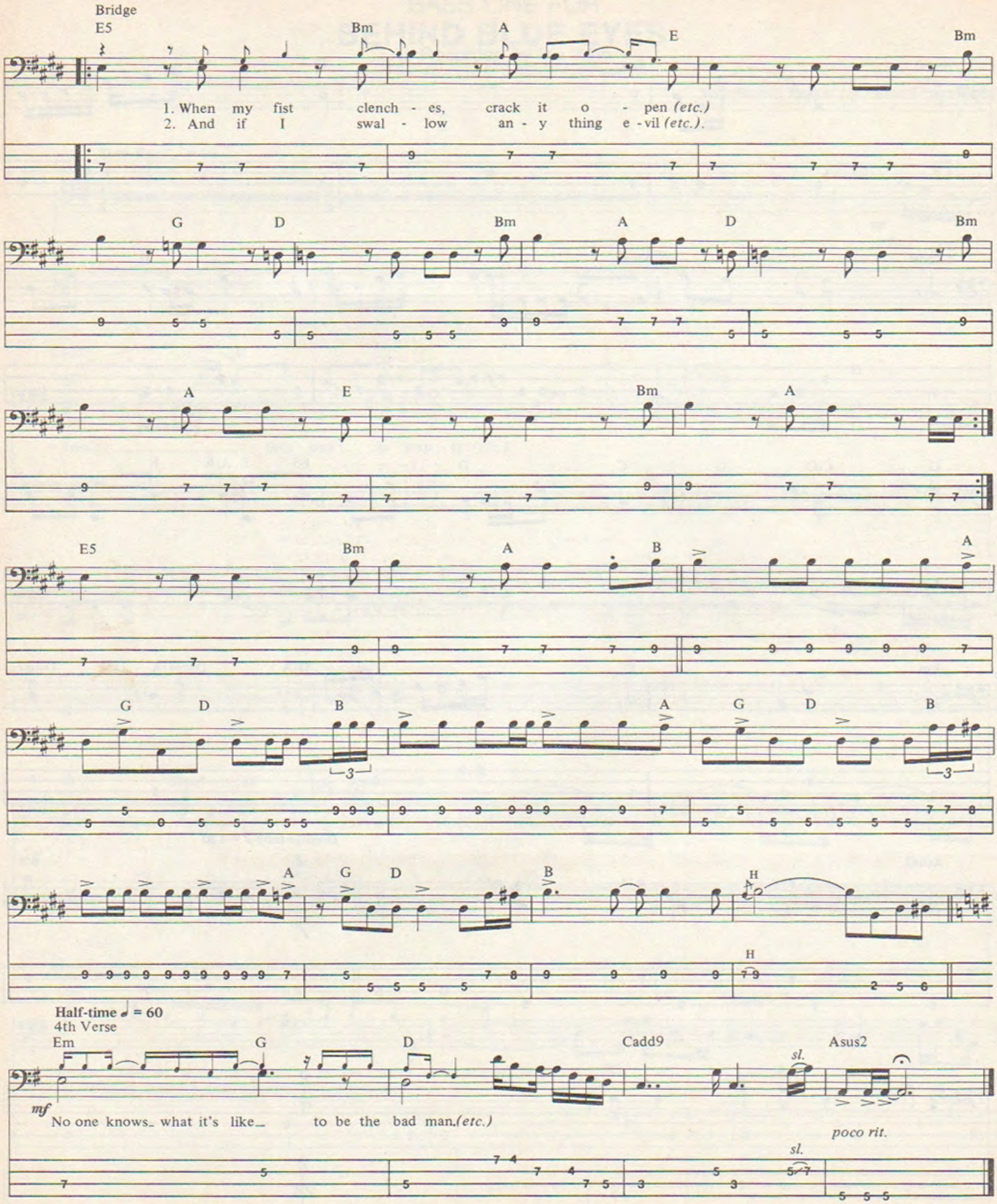

Asus2
Em
G
D
Cadd9
Asus2
C
D
G
C/G
G
sl.
C
D
E5
E
A/E
E
sl.
sl.
sl.
Bm
C
D/A
Dsus4/A
D/A
Dsus2
Double-time ♩ = 120
Asus2
E
Bm
f
A
E5
2
2


Bridge
E5
Bm
A
E
Bm
1. When my fist clench - es, crack it o - pen (etc.)
2. And if I swal - low an - y thing e - vil (etc.).
G
D
Bm
A
D
Bm
A
E
Bm
A
E5
Bm
A
B
A
G
D
B
A
G
D
B
A
G
D
B
H
H
Half-time ♩ = 60
4th Verse
Em
G
D
Cadd9
Asus2
sl.
mf
No one knows_ what it's like_ to be the bad man.(etc.)
poco rit.
sl.

James Lomenzo
White Lion

Bobby Dall
Poison

Jeff Pilson
Dokken

Nikki Sixx
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Who's Who in the Bass Business.

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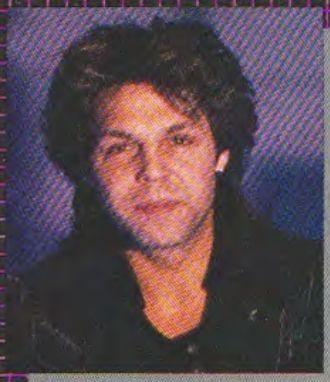
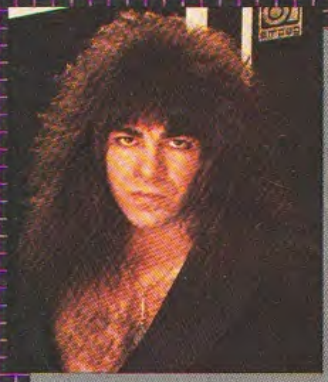
Cinderella



Kasim Sulton
Joan Jett



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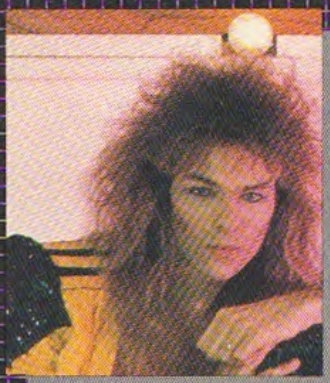


Timothy Gaines
Stryper

John McVie
Fleetwood Mac

Continued from Page 92

Still, you flirt with country swing.

I don't go the whole way. So I've got to find me some other way all the time. Albert Lee can do that all day long and make your toes curl. There ain't enough of Albert in the world. I don't hear enough of him ever.

I recall at one point you experimented with a Fender Shobud Steel guitar?

I can't afford to spend any time on it. It's the same with the Chapman stick. I think I better stay on my bike, then get on another bike.

One change in your style and sound is that you stopped using the pick, starting with the *Flash* album.

I suppose it was the first full album without a pick. I found I was reverting to more of my early stuff with Chet Atkins and Cliff Gallup. I never had thumb picks. I thought they were clumsy and cumbersome. Had I started with them, I probably would have accommodated them. As it was, so many times on stage I'd hit the chord so hard the pick would spring off and disappear. It looked cool to carry on playing. I suppose there must have been a backlog of licks that I already had at my fingertips that didn't require a pick. I thought, wow, this is great. Obviously, you do need a pick for certain things, like stroking chords by the bridge. You can't really do it with a fingernail and have it last more than a minute or two. I prefer to get at the strings with the fingers.

Are there things you can't do speed-wise because of that?

Yeah, there's a certain crystal clarity you can get with a pick, but there again, it sort of swings in roundabout. You either say I'm going to play without a pick and just go for it, which is what I do, or you find the sections where you want a pick and have it stuck on the guitar with a bit of sticky tape. I don't do that. If there is one lurking about I just use it for a bit to give the old fingers a rest, but most of the time it's just been four fingers. It changes your style. It makes you want to go for that note in a big way. There's no sort of waffling. You actually have to think about your note much quicker and execute the note. I try just picking like a bass player would, slapping it against the neck. I do single notes on the back of the nail. Up toward the bridge it's quite easy, but down toward the nut you really miss the pick. There's more movement from the finger and more likelihood that you're going to fluff it down low. It's more clumsy. I suppose it's because there is more slop in the string owing to the length between the right and the left hand. Up towards the pickups you've pressed everything down. It's nice and neat. You can do quite a lot with just two fingers. Most of these things I do you can't do with a pick. I suppose you could, but it would be really messy.

Did listening to Chet Atkins make you feel you were up against a brick wall?

It was bad enough when I discovered he was doing that fingerpicking, getting this bottom vamp going at the same time as playing the melody. He had to have the interaction of the fingers and the brain. He had to be thinking a bass, rhythm and lead. If you listen to Chet Atkins, all those passing chords are all dead accurate. Nothing is thrown away. It's all there if you would slow the record down or just listen to the bass parts. They are all musically correct. He is a genius. You don't get people like that anymore. There are no innovators like that anymore, only copyists. There is no outlet for that sort of music. If you took a bunch of 15-year-old kids to a record store and made them listen to it, I doubt if it would spark off more than one of them. It's a shame, because there's a goldmine of stuff back in the 50s. You could still use that as your basic training, provided you didn't get hooked on it and try and better it, which is bloody impossible. But you can certainly learn that as the standard to strive for.

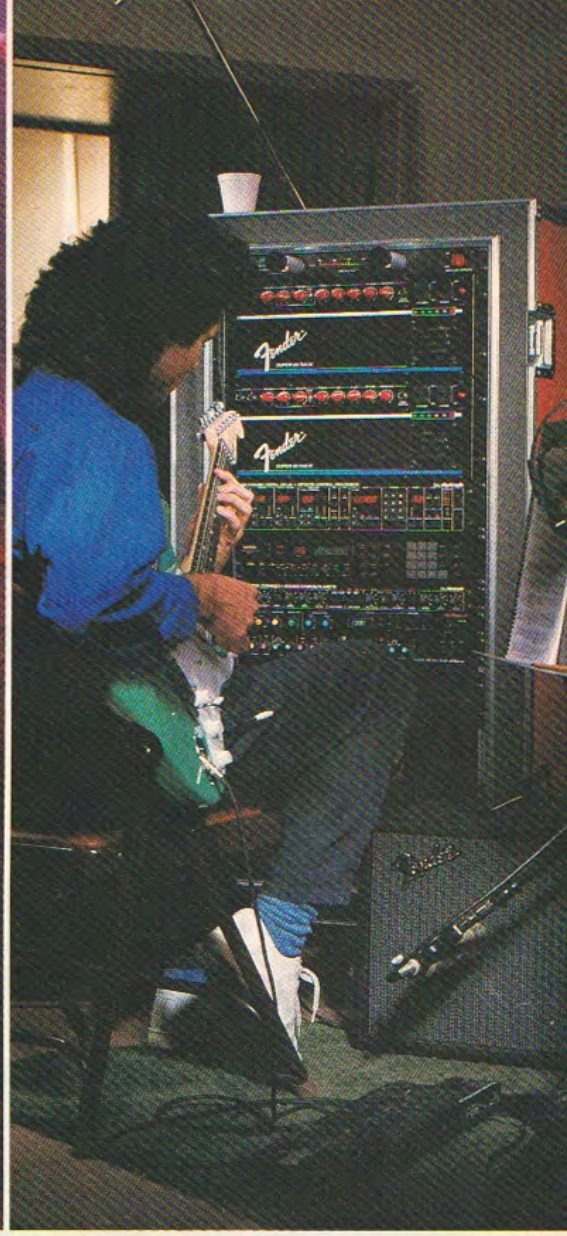
You have a clear vision of the neck. You play the whole guitar, using high and low notes together. Is it a male and female sort of thing?

I guess so. It's a schizophrenic quality I have. An imbalance between the left and right brain that makes this jumping. I hear it this way. Plus, it's trying to fill in some inadequacies. If I had more dexterity, I would have played more expressive notes, but I skipped that because if you were painting you wouldn't want photographic art if you were doing an impressionist picture. You wouldn't spend hours and hours on a reflection in an eyeball if just one splat with a brush would do it. It's an illusion. It's like hard core porn. I've seen some videos that are so crystal clear they are not sexy, they're just revolting.

On *Guitar Shop*, some songs, like "Big Block" and "Savoy," were built more on arrangements than melodies?

Oh yeah, we ran into some stoney ground on some of the heavier stuff. Tony is not from that era or scene at all. He is all classical and textures. Terry is looking to us to provide the meat, so he can play to it. There's big holes all over the album, but I think we hit the spot in a few places. That album is a great working platform for us now. If it takes off even in a small way, I'll be happy because there is more from where that came. "Big Block" is just a nasty blues, then all of a sudden this barbaric band comes in like David Rose's "Stripper."

Greg Howe uses Fender 250L Dynamax® strings (.009, .011, .016, .024, .032, .042). Try 'em.



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It's more atmospheric. It could be used for a film or driving your car. It doesn't tax the brain. It's like "Green Onions." The riff is the melody. The rest of it is all beautifully executed licks that punctuate. That's really what that is, my version of "Green Onions." "Savoy" is my rockabilly. I wanted a sort of 40's-style bebop. It's got a section which sounds like an edit with a double slap bass and a Blue Caps type Gretsch guitar. It was made with Cliff Gallup in mind. He died about a year ago. I wanted to do something that maybe Cliff would have liked, in his sort of vein. We had a throwaway melody just to get going. We didn't want to get too complicated, because those records back then, the bebop rock 'n' roll records of the 50's, didn't have much of a melody really. We've got a high-tech sort of bass on it. It just flows nicely. You've got the heavy metal kind of power chords coming in. It's a crossover record. We've got this tongue in cheek live thing, where people clap and you hear me do this harmonic thing. It's a sound that people can put their own imagination into without a big story.

You also have tunes based on rhythm. Do you think of yourself as a frustrated drummer?

In a lot of ways I do. In '81 and '82, I was practicing every day on the drums, but then the guitar was sitting there. I got to the point where I thought, this is valuable guitar time wasted. I'm never going to be a convincing drummer, but it does you good to get behind the drums. It does you a hell of a lot of good. It's like working out, and you appreciate what a drummer is going through.

How are you as a rhythm guitar player?

I'm good. If you're talking about pleasing Mick Jagger, forget it, nobody can please him. He's got this thing about rhythm guitar. Obviously, Keith fills that hole. I can play just as good a rhythm as anybody. I never really do, because for years I've been playing with open space, keyboards, bass, and nobody is playing the "Johnny B. Goode" rhythm behind me. I don't need that. That comes from completely absorbing Mahavishnu, and from listening to Jan, the way he disregards what key the others are in and just goes. The power of his melodic lines transcends what's fiddling about underneath. People say that's jazz, then.

Where do you take the greatest pleasure from a song?

To draw a parallel with making a rod, I have more fun doing a great weld than I do turning the key of a finished car and driving it.

It's in the construction, when an idea first appears?

That's right, and you realize you've struck something really special. That's the thrill of it. From that moment on, it's like a photograph. Oh yeah, that's not bad. What else is next?

The more often you can leave well enough alone, the closer you'll be to the thrill.

You bet. Unless, of course, it's a layered song, where you need the depth and keyboard texture or you need 50 rhythm guitars.

How do you get to that creative place where you let go and come up with new things?

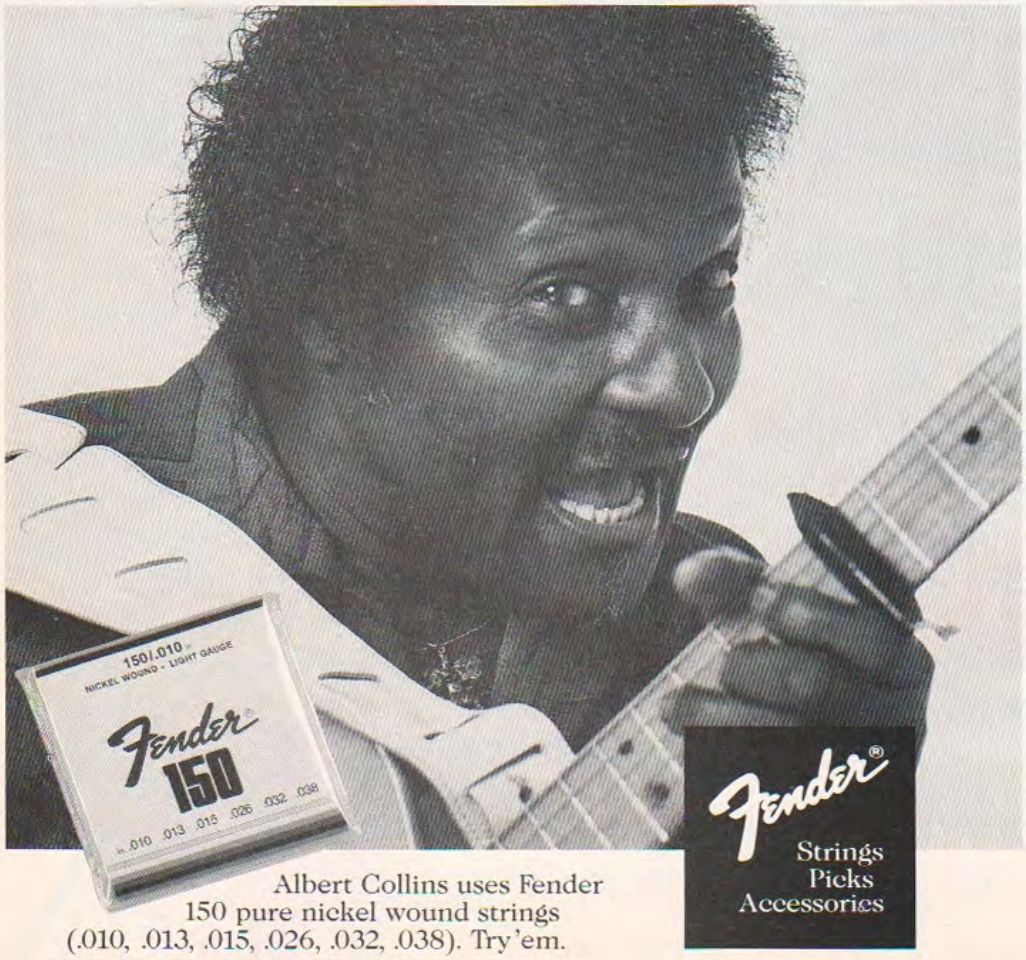
By building a hot rod. I have to have that other foil and that challenge. That keeps the brain going. I get dizzy building a rod because it's so thrilling. There's physical action there. You burn your fingers. There's grinding and welding. Do you remember Lee Dorsey's "Working in a Coal Mine?" He was supposedly a panel beater. If you listen to the record, there is an anvil as a backbeat. There is rhythm all around a workshop, machines going, compressors beating a rhythm. Music is everywhere. My garage is my playroom. If I do a certain quota of that a week, I keep my brain together. Then I come and practice. But I couldn't sit in a room and just practice the guitar. Nothing would come out; I'd just get disgusted.

Do you worry that things won't come anymore?

Oh yes. You can see just by looking around you, that it's a very tranquil piece of existence that I've got here. The days melt into one. It's too easy. I have to make a concerted effort to get out of here and get in with the action. There's always a buzzing going on. I've got to get out and do something.

Do you have a cassette diary of things you want to go over later?

No, because I couldn't bear to listen to a cassette I made last week. That's old music. Yet if somebody played it and I was in the room, I would go, what's that? As soon as I realize what it is I close up a bit. I don't get along too well with making a record, because you're making a piece of plastic fabricated nonsense. It's all unreal. It's polished and it's not really what happened in the studio. It's been made. What really happens is in the music room next door, with the drum kit and the bass. That's what should be going on tape. In a way it's like selling a pot of jam. It has to be not too sweet, or not too tart. Why? Why is it that you've got these amazing instruments, the guitar, bass and drums, and people are trying to get rid of it? I have faith in Americans. They won't let that go. When it all comes down, people have more fun making a racket with a drum kit, than they ever will pressing buttons. I'm proud to say my drum ma-



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You mentioned bass. I think this record is lacking bass.

There ain't enough bass on it—I agree with you. But it didn't upset us enough to make us want to get a bass player. We haven't been focusing too much on bass. We weren't looking for that. We may use a bass on stage, to give that chunk of stuff that's missing. Some real feel to it. To tell you the truth, Tony was so full when he was playing keyboards with just the left hand pointing the bass out, we didn't really want to get too meaty with the bass. We wanted to let the drums speak loud and the guitar speak loud and all the mid-range and high stuff come out.

Do you view these songs as frameworks with which to play live?

I always look for the live thing. I always see a picture of me up there, and the more vivid it is, the better I like it.

For a person who dreams of playing live, you rarely do. Is the dream better than the reality?

Sometimes it is. When you hit the right notes and kids are going crazy, it's the best. I don't like touring. You've got to do it and you've got to make sure that that two hours in the evening are worth it. You haven't wasted all that heartache of travel and aggravation. I'm 45 now. I've done all that. Once you get that first month behind you, and you treat getting on a plane as you would getting out of bed, you're in there looking forward to perfecting the next night and nailing people with the right thing. When you get so that you can fall out of bed and have a great day, in spite of the fact that you're traveling, and really look forward to that night when you're going to kill, that's the time. When that fades, it's time to bugger off and go home. But bands go on these astronomical tours. I don't see that as being my best way to go. I'm so sporadic. I'm also a very shy person. How I ever walk on stage, I don't know, but I do somehow cross that threshold and go out and do it the best I can. I'm not really a showoff. I have to do something on stage and that's how it it comes out. At the end of the night I say, geez, I just played in front of 80,000 people. You can't stop and think about it, otherwise you'll never get on again.

When it all comes down people have more fun making a racket with real instruments than they ever will pushing buttons.

Do you feel the pressure when you are the headliner?

Yeah. I say to myself, I don't want this. You're looking for the pratfalls and disasters. They are always around the corner. Oh no, I'm not going to sell out here. The thing is, I never really stay around after an album/tour project long enough to see it grow. To get closer to people. I get off the road and go back to nothing.

Why do you lose interest?

It's a combination of things, people getting too techy about too long a guitar solo, and we want to be able to slot this commercial in here, and all that. Go away! All this artistry, this history for the last 30 years, has come down to a trickle of commercial bullshit.

Are you ready to back this record up and stay with us a while?

I'm ready to go now. I'm ready to spend a month grinding away. I'm going to tour. There's going to be ratty arguments and fights and crying and laughter and all that.

What can we expect in a live show?

I'll put together something that will screw you to the ground slowly and rivet it so you won't move. I don't feel embarrassed about playing old stuff. It's so burning it sounds good now. We can play a "Blue Wind" in '89 that will blow up a block of buildings. We'll have two hours of maniac rock 'n' roll—"Freeway Jam," "Going Down." I like theatrics, but without doing cartwheels. I like to play a teaser line and then leave a hole which sucks people's ears in with the silence.

Do you design some of these songs just for you to blow on?

You bet. You have to. A is the key. It's just easy, with a lot of open notes in it. There's a lot of tricks you can do with it. G, too. A is a register that has energy in it. Go down below that and somehow it's not quite there.

What is your favorite song to blow on?

"Savoy" is great—that cooks hard, kicks ass. "Stand on It." "Sling Shot" is speed metal. It's the fast rocker. We just wanted to get some manic energy on there. There is some good stuff there and we've got to get cracking on it.

***Blow by Blow* is considered a breakthrough album. Has there been a similar breakthrough for you in the last couple of years?**

Not too many. I've been listening to other people too much. I listen to their waffling and the way radio's going. Trying to eliminate that has been a problem. Trying to forget all that and get on with my work, that's the biggest problem. Of course, having an album at the end of eight months of hard work—that's something of a breakthrough, isn't it?

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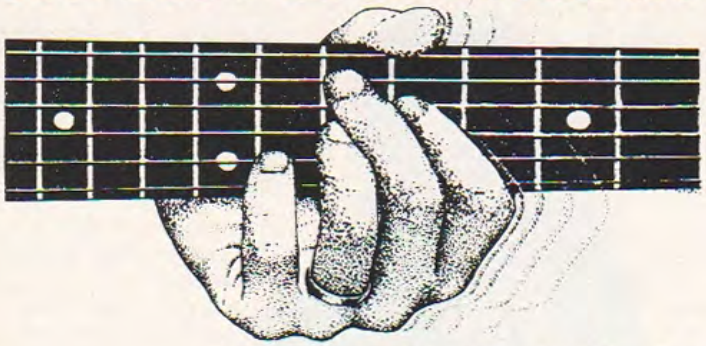

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- ☐ **B.TRX -B4-** Same titles as R4
- ☐ **SOLO-S14** 5150 - Jump - Panama - Top Jimmy - Hot For Teacher - Girl Gone Bad - Get Up - Dreams - Love Walks In - I'll Wait
- ☐ **RHY-R7** Mine All Mine - When It's Love - A.F.U. + 5 more titles
- ☐ **SOLO-S2** Mine All Mine - When It's Love - A.F.U. + 5 more titles

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PETE TOWNSHEND

Continued from Poster

ist's unique acoustic and electric interminglings, this time with a crisp acoustic twelve-string laying the base for the tough electric rhythm work and an honest-to-God Townshend guitar solo. An equally strong Who version of this song appeared on the group's *Odds and Sods* collection from 1974.

Issuing another massive concept album the next year, *Quadrophenia*, the Who returned to full action in 1973, albeit in a more orchestrated and composed setting. This time, Townshend was flexing his chops more on the piano and synthesizer than on guitar and, thus, *Quadrophenia* wasn't one of his great guitar records, despite the outstanding quality of the music. Still, his manic power chordings gave "The Real Me" its supercharged kick (as did John Entwistle's almost-lead bass lines) and graced "Love Reign O'er Me" with possibly his most soulful guitar solo ever. In 1975, the Who returned to a more straightforward hard rock approach on *The Who by Numbers*, an Lp that produced such effective rockers as "Slip Kid" and the single "Squeeze Box," where Townshend showed off an array of hokey banjo licks to complement his fine guitarmanship. As for gear during this mid-70s period, Townshend's main electric set-up was usually one of his many numbered Gibson Les Paul Standards and for live amplification, a veritable wall of HiWatt heads and 4x12" cabinets.

Though the Who continued as a group until 1982, Pete Townshend's guitar contributions to the band during this time produced little material of interest, aside from the occasional hot rocker like "Who Are You," (from the 1978 album of the same name) or concert footage of "Won't Get Fooled Again" that was shot for the superb 1979 documentary on the Who's history, "The Kids Are Alright." While the glory days of the Who began to fade in the late-70s, especially in light of the back-to-basics punk and New Wave movements, Townshend had by 1980 gained enough inspiration to resume his solo career with the acclaimed album, *Empty Glass*. The opener alone, "Rough Boys," reaffirmed to all that even though the Who may have become a sluggish rock dinosaur, Townshend himself could still rock with a relentless intensity and punch out those electric power chords like there was no tomorrow. In 1982, Townsend came up with what may be his most dramatic solo effort yet, *All The Best Cowboys Have Chinese Eyes*. Though the album didn't fare as well as *Empty Glass* on the charts, it showed Townshend's songwriting genius still intact and thriving, despite his well-documented drug and alcohol abuse during these years (something which nearly cost him his life at this time). But amazingly, the sophisticated power pop on *Cowboys* still revealed his musical mastery at every level: lyrically, harmonically and instrumentally. The guitar work on each track was meticulously constructed, too, as heard in the ethereal electric arpeggios during the refrain of "Uniform," or the strangely elegant lead to "The Sea Refuses No River," not to mention his typical slambang rhythm work to "Stardom in Action" and "Slit Skirt."

By comparing *Empty Glass*, *All The Best Cowboys Have Chinese Eyes* and 1985's equally distinguished *White City* to lackluster Who albums made in the same period, *Face Dances* (1981) and *It's Hard* (1982), it becomes plainly obvious, as Dave Marsh noted in his bio of the Who, *Before I Get Old*, that Townshend was saving his best material and performances for his solo albums. And considering that the Who often just rerecorded Townshend's home demos note-for-note, as "Bargain," from his 1983 demo retrospective, *Scoop*, shows, it makes one understand why he would want to go solo and start taking credit for what had really been his own music all along. In light of *Scoop* and its strangely familiar demos, one critic has gone as far as to say that the Who were basically the greatest cover band in the world. This makes it easier to understand John Entwistle's remark that *Who's Next* is the best Who record because it's the only one the group ever rehearsed for: on the rest, Townshend just showed the band their parts. So in the final analysis, it's clear that Pete Townshend was not just the leader, guitarist and songwriter for the Who, but in many ways, he was the Who.

As an important rock guitarist of the 60's, 70's and 80's, he wasn't the technically proficient lead guitarist some of his late-60's peers like Jimi Hendrix and Jeff Beck were, but Townshend still made as much of a mark for himself in the history of heavy rock guitar, not just as a guitar smasher, but as a great stylist in his own right. He's a maestro of rock rhythm guitar, who can play delicate acoustic guitar with the same authority as he can high-volume electric riffs. For his early use of amplifier distortion and feedback, he is undoubtedly one of the guitar's great sonic innovators and, along with Buddy Holly, Steve Cropper and Keith Richards, Pete Townshend ranks among rock 'n' roll's rhythm guitar best. And with this gala Who tour and a new solo album called *The Iron Man* on the way (with a new Who track called "Dig" included), it seems that the musical journey for this elder statesman of rock guitar is surely long from over.

Hope he gets old before he dies.

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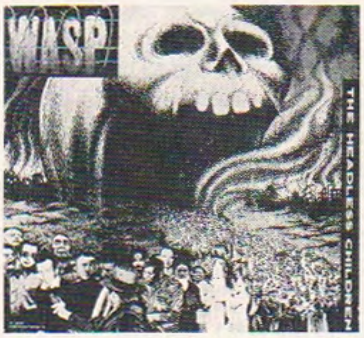
PERFORMANCE: Booming and brawny; HOT SPOTS: "Sex Child," "Billy" and "Ptolemy;" BOTTOM LINE: Yikes Sykes!

When guitarist John Sykes bolted Whitesnake just as they fell headfirst into platinum radiance, people wondered what would happen to the band, not Sykes. Doing his best to draw attention back to himself, Sykes has reappeared with a band and album called *Blue Murder*, and rock as brawny and guitar-bold as anything around. This is ears-back power trio crashing, and an impressive trio it is, with Sykes' storming guitar, ex-Firm bassist Tony Franklin's imposing prowess, and longtime hard-rock advocate Carmine Appice bashing the skins. Sykes has penned a bunch of beefy songs, but the biggest impression is made by the band's out-front, dominating sound. It's thick, frothy and tasty, especially when things kick in and Sykes emerges with licks and lines flying. The whole album is so ear-achingly cranked that minor flaws on the ballad "Out of Love" or the meaty "Jelly Roll" are amplified, making for outsized aural bruises. Sykes definitely had a wild-ass jag, though, because his playing is non-stop hot from the tortured muscle of the title cut to the primed "Sex Child" or the weighty "Ptolemy." Now the question is, can Whitesnake possibly commit a rock crime like *Blue Murder*?



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Back when W.A.S.P. crashed the hard-rock party in 1984, they were a pre-packaged joke with sawblades on their pants, attitude on the brain and virtually no musical ability. Now, on *The Headless Children*, they prove the joke's on us, unloading an imposing album that quakes from start to finish with thundering power. Blackie Lawless still sings like he's got one of those old codpiece ripsaws stuck in his throat, but these days he's writing monstrously heavy songs and following them up with bottom-heavy production that makes most of *Children* over-the-top, mind-frazzling goo. Gone are the lewd lyrics, replaced by a political sensibility, but that's not what sets your head spinning. It's the forcefulness of Lawless and Chris Holmes' guitars and the hellish hunkering of Johnny Rod's bass that convert you to the new W.A.S.P.ian culture. Even if you hate these guys before you drop the needle, Holmes' frazzled lead brakes, Lawless' haranguing, and the rabid charge of riffs like "Mean Man" and "Revel in the F.D.G." will convince you of this album's strength.

SONIC TEMPLE
The Cult ■ Sire/Reprise

PERFORMANCE: Blaring; HOT SPOTS: "American Horse," "Fire Woman;" BOTTOM LINE: Plenty of hot guitar on songs that never hook.

The brazen Zepp-mongers of the Cult have returned two years after their breakthrough album, *Electric*, with the same defiant attitude blaring through Billy Duffy's hot guitar and Ian Astbury's yelling. There are plenty of familiar hard rock trappings culled from myriad influences speckling Duffy and Astbury's riff-based songs, and Duffy's guitar playing travels an audacious high-volume road. But the band's full-load blasting starts to wear thin on *Sonic Temple*, because its songs never develop much beyond their monster power chords. "American Horse" is a prime example of the Cult style. While the song ends up being the album's biggest blast, the prowling roar that opens it remains static and unexplored. What turns the song over is Duffy's echoing sideplay and unerring ability to turn his playing up notch-by-notch throughout the song. And that's the ticket everywhere, hot riffs and Astbury's brassy babbling constantly getting louder and meaner as Duffy does his nasty thing. It works much of the time, even on blatant rip-off fodder like "Soul Asylum." But the sheen has come off the Cult. Next time, they need to give us more bulk with the volume.

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LET THEM DIE SLOWLY
White Zombie ■ Caroline

PERFORMANCE: Oppressive; HOT SPOTS: "Disaster Blaster," "Murderworld" and "Godslayer;" BOTTOM LINE: Incomprehensible, unruly, doomsday metal.

While the band White Zombie says they come from New York City's Lower East Side, you have to think where they live is just a little lower than everything else. *Let Them Die Slowly* is an album of rudimentary punishment, ungodly metal dissonance and feedback, that will push you to the brink, wherever yours might lie. The band's sound is a caustic metal burn that challenges the edge of overload, but never tumbles into the abyss of total noise. While relatively melody-free, *Die* does have some truly Herculean riffs and rhythms, scary in their slow-death creep. At times, Sean Yseult's bass and the guitar of the since-departed (from the band) John Ricci, go so deep into this musical cavern your stomach turns and bile rushes to your tongue. But Rob Straker's vomitosis vocal style allows you to keep your own dinner down. Straker's lyrics are acrid, doomsday nonsense poetry that he personalizes by smearing them into an unenunciated vocal paste. The combination of impending musical collapse, constant change, and Straker's primeval thrall, ultimately conquers its own conscious incoherence, to become a forceful metal experience, screaming and rattling its way into your lower east side. (Caroline Records, 114 W. 26th St., New York, NY 10016)

CULTURE KILLED THE NATIVE
Victory ■ Rhino

PERFORMANCE: Steadfastly melodic; HOT SPOTS: "Never Satisfied," "Always the Same" and "On the Loose;" BOTTOM LINE: Another European hard rock blend.

Victory is another hard rock product of the European Common Market, a band of Germans and Swiss with Spanish heritage mixed in, that has astutely assimilated radio sounds into rock that oughta appeal to youth worldwide. The most recognizable name in the band is guitarist Herman Frank, formerly of Accept, and now in a band whose melodies

and hooks aptly fit his skittering, lyrical leads. Or maybe those are Tommy Newton's lyrical leads, the two guitarists are pretty indistinguishable—which means equally adept at spicy, spiraling solos that add oomph and emotion. Fernando Garcia is a recent addition as vocalist (import freaks might know this is Victory's fifth album), and he's got appropriate lung power and control for music that stays away from pop palaver without entering heavy metal's dark door. Best bets for tape makers are the catchy hook grenades of "Never Satisfied," the galloping chorus of "Always the Same," the guitar breaks on "Don't Tell No Lies" and the ticking timebomb, "On the Loose," with thunder-bug chorus and flighty lead that works the rhythm with flair. Despite its oblique title, *Culture Killed the Native* is well worth a listen.

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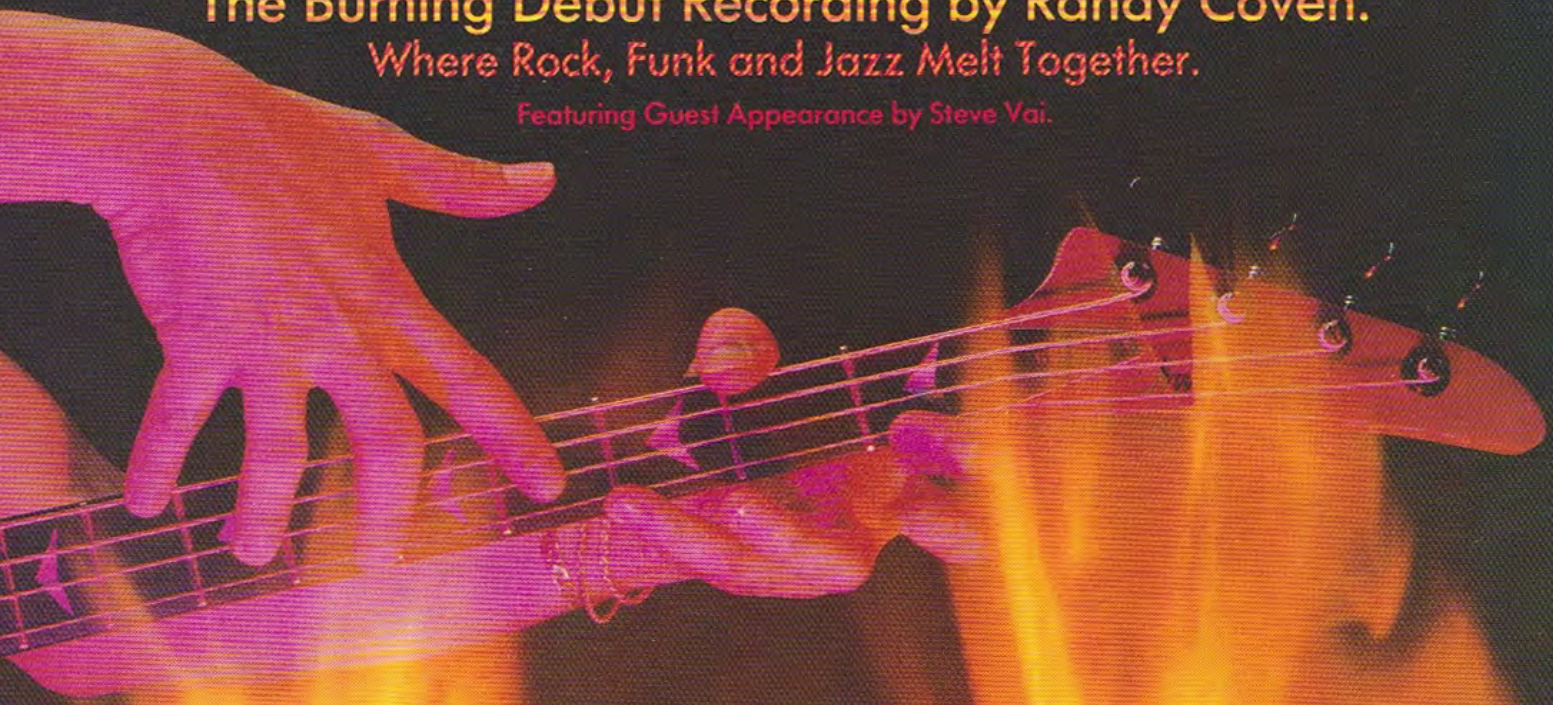

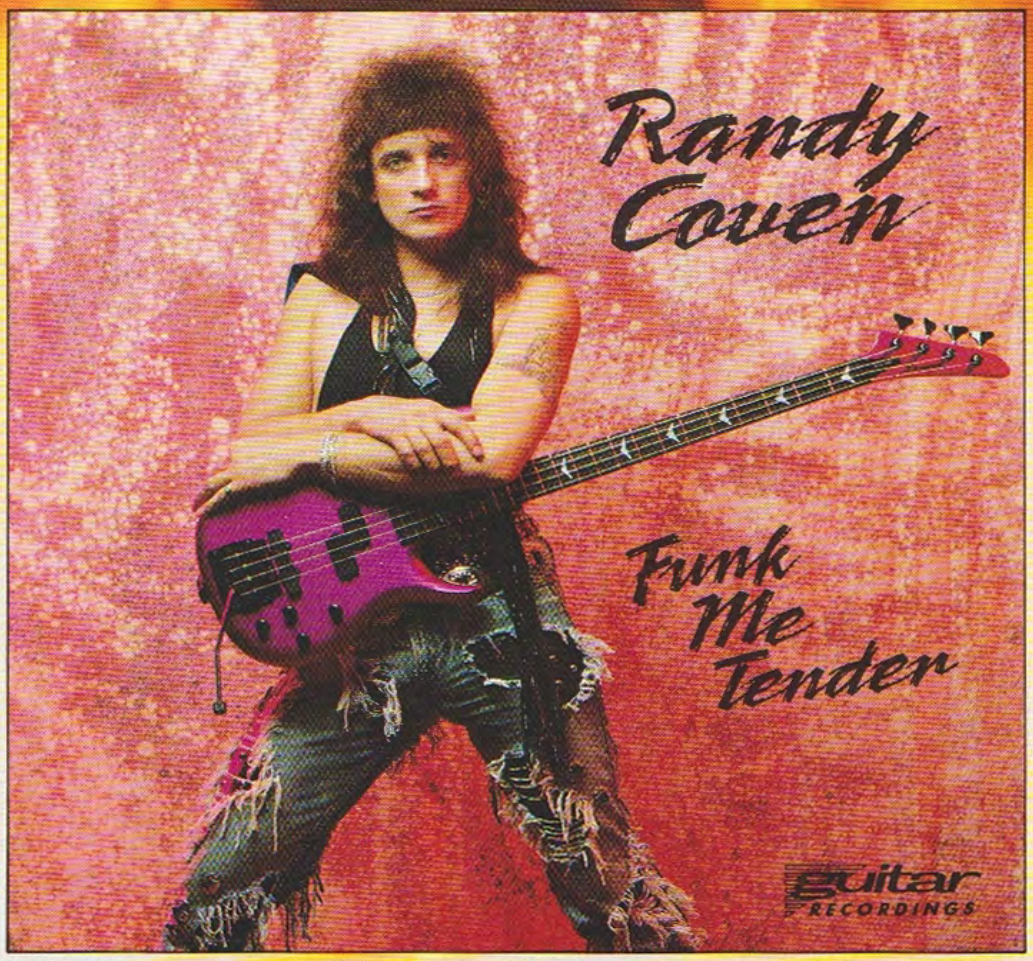

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NICK OF TIME
Bonnie Raitt ■ Geffen

PERFORMANCE: Warm and easy; HOT SPOTS: "Real Man," "Thing Called Love" and "Have a Heart;" BOTTOM LINE: An expansive, bluesy songbook.

Bonnie Raitt's spirited singing and lithe slide guitar have been a fixture in pop since 1971. She's become a staple of "light rock" FM, so it was a shock to learn that her tenth album, *Nick of Time*, was Raitt's first in three years. Having conquered some personal problems, Raitt has recorded a solid, moving album, featuring a variety of pop and blues vehicles for her sultry singing and gritty guitar. Several ballads showcase a new resiliency in her vocals, and she still belts the blues on "I Will Not Be Denied" and "Real Man." Her slide playing, a bit too carefully interjected through the album, moves from shimmering ribbons of humidity on the lilting "Have a Heart" to looping blues lines cast into the pond of John Hiatt's disaffection on "Thing Called Love." There's a sinister edge to Raitt's playing that uses its inherent laziness to nudge and cajole the slow, swinging groove of "Love Letter" or heighten the sorrow of "Cry on My Shoulder." Nothing is done to excess on *Nick of Time*, which means the ballads never get maudlin and the rockers never try too hard. It's a sweet, soulful balance and a welcome return of Raitt's voice and guitar.

IN YOUR FACE
Kingdom Come ■ Polydor

PERFORMANCE: A solid echoing; HOT SPOTS: "Who Do You Love," "Perfect '0'" and "The Wind;" BOTTOM LINE: No sophomore jinx.

Kingdom Come had a lot to live up to after audaciously debuting with its bluesy blatant brand of Led Zeppelin rock and being selected for the Monsters of Rock tour. The band's second album is carrying a heavy weight and many onlookers are looking for the band to fall. Well, fear not the fall, because *In Your Face* comes at you with the same roaring Zepp echoing and cocky style, making the statement, "This is Kingdom Come; take it or leave it." Lenny Wolf does his greasy Robert Plant pant and groan bit, but the rest of the band really connects to make fierce music. A lot of the Zeppelin notions come from drummer James Kottak's splashy cymbal work and the unison bass and guitar melodic statements that set the tone of a song like "The Wind." Still, guitarists Rick Steier and Danny Stag stamp each song with their own interesting chordings and stately rhythmic patterns. Stag takes leads notable for their reserve—he never overplays and always has something to add, no matter how brief his solo. These guys may have yet to play a truly original note, but *In Your Face* proves Kingdom Come is damn good at what they do.

MIDLINE

ROCK 'N' ROLL ANIMAL
Lou Reed ■ RCA

Lou Reed made a critical comeback this year, with his album *New York*. For the first time in a long time his lyrics portrayed the kind of biting, insightful, street-level reality that made you wince, and reminded you of his time in the Velvet Underground and his best solo work in the early 70s. Also, for the first time in a while, Reed assembled a band that matched the stark drama of his words. It hasn't been often in Reed's 17-year solo career that his music has matched his songs for emotional power. *Rock and Roll Animal*, a 1974 live album, may be Reed's only record where his songs take a backseat to the blazing firepower of his backing band. In this case, it was a short-lived band, much of which went on to back Alice Cooper at the peak of his campy career. But this album of five Reed classics is a guitar delight.

Steve Hunter and Dick Wagner were the guitarists in the band, (Hunter himself resurfaced last year with a solid album of instrumental rock, *The Deacon*). From *Animal*'s start, a twin-lead instrumental intro for the then glammed-up Reed, this is plainly no ordinary gig of depressing poetry. The sinuous guitar intertwining that follows combines a fleeting jazziness with an Allman Brothers crawl, before flowing into the familiar riff of "Sweet Jane," with Reed talking the lyrics in front of continuous guitar ranting. The bleak "Heroin" is a slowly building monologue that trades Reed's storytelling with dramatic guitar processionals, before exploding in an ecstatic musical rush. And the screaming, cranked, uptempo shuffle of "White Light/White Heat" is so contrary to the song's origins, you have to wonder if maybe this one time Reed's band was calling the shots. At least Hunter and Wagner were allowed to run with Reed's music, and the result is Reed's most open, rocking album, as unnerving for Reed diehards as it was cathartic for fans of uninhibited *Rock 'n' Roll*.

Joseph Sia

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I have been playing the guitar for about six years. From the beginning of my playing, I've been given classical instruction by pure chance. That is not so bad, except classical guitar is not where my heart is. I love heavy metal guitar. I get frustrated and fed up with classical guitar because I'm not learning what I want. On the other side of the fence, any metal teacher I've come across knows little theory (except for Tab, which is okay, but not what I am looking for) and seems to think that just teaching me songs will make me better. I need a very good metal/hard rock teacher, who can teach me all I need to learn to become a well-rounded guitarist. I love the guitar more than anything, but I am really getting frustrated and pissed off. Please! I'm desperate! If you are willing to help, please contact me.

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I am a 19-year-old who has been playing the guitar for about four years. When I first started, I was out to impress the chicks and basically bang my head. Now, however, I have evolved into a more mellow player, out to impress myself with what I can learn and play. I enjoy all types of music, from reggae to rock 'n' roll. Here's a few tips that some of you can use. Some of the best sounding riffs have basic chords that are in different positions. For example, the Who's "I Can See for Miles" is a simple acoustic E that is played normal but then moved up to the 5th fret and then up to the 7th fret. "Ramble On," by Led Zep, is the same E played at the 14th fret then moved down to the 12th and then to the 7th, a pinky at the 3rd string D added at the third strum completes the riff. I have also found that playing along with albums that you know improves your playing considerably. This exercise enhances your sense of rhythm, your lead breaks and timing. Playing with the radio and trying to pick out songs that come over the air is also a good way of practicing improvisation. Another little thing is using your pinky—being able to use all your fingers is killer! Memorizing the entire fretboard will let you jam over almost everything. Anyone who has any good advice—write it in!!! And anyone in the San Diego area interested in jamming, give me a ring.

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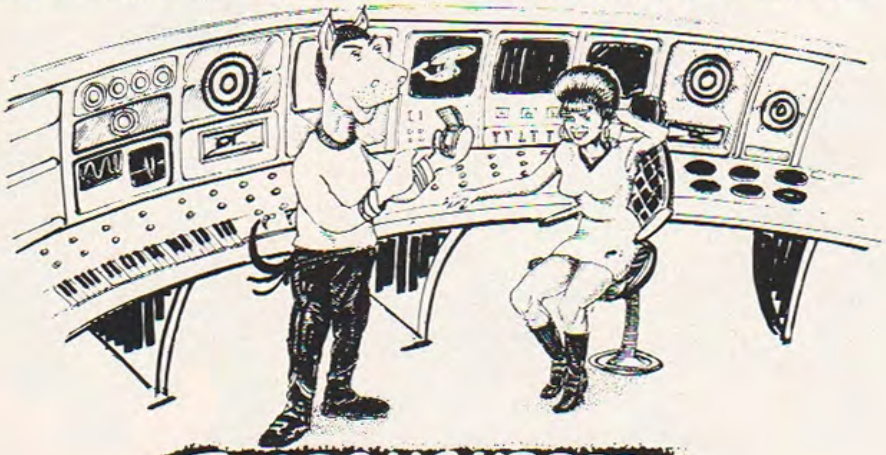

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I used to get so frustrated writing songs and creating my own style on guitar. The problem—I was trying too hard!!! When I learned my very first chords, I taped the chord changes I liked. After making progress, I went back and listened to them. Embarrassment!! Is that me??? I proceeded to erase it. That, my friend, is a big mistake! Even though it sounds terrible, it's vital stuff in determining what direction your style is headed. When you're progressing, you assume that you have to create songs with more flash and other complicated tricks. Just let it flow. Keep playing those same dumb chord changes you liked when you began playing and expand from there. That's one of the most important things about writing I have learned so far. I think I would still be considered a beginner on guitar, but I love to talk about music, and maybe I can learn something from other readers.

T. Hall
300 Clinton River Dr.
Mt. Clemens, MI 48043

I have been playing guitar on and off for five years. My problem is that when I started out, I jumped right on the song without learning the basic fundamentals. After learning my first barre chord, I took it from there. Since I live and work in Europe, it is hard to find a good instructor or any literature I can understand. I can understand solos, but my lack of the basics keeps me from playing them. I even find a lot of difficulty with some of the rhythm parts. I'm a little hesitant about these "be a guitar pro in 30 days" books and tapes that I always see advertised. I have a good ear for music and can pick up the basics of almost any song; however, everything I play is in the blues scale. It gets a little depressing finding myself not advancing the way I should be. I need to back up some, but not all the way back to "This is the way you hold the guitar." The bottom line is, I want to learn. A little outside help would be greatly appreciated.

B. Wells
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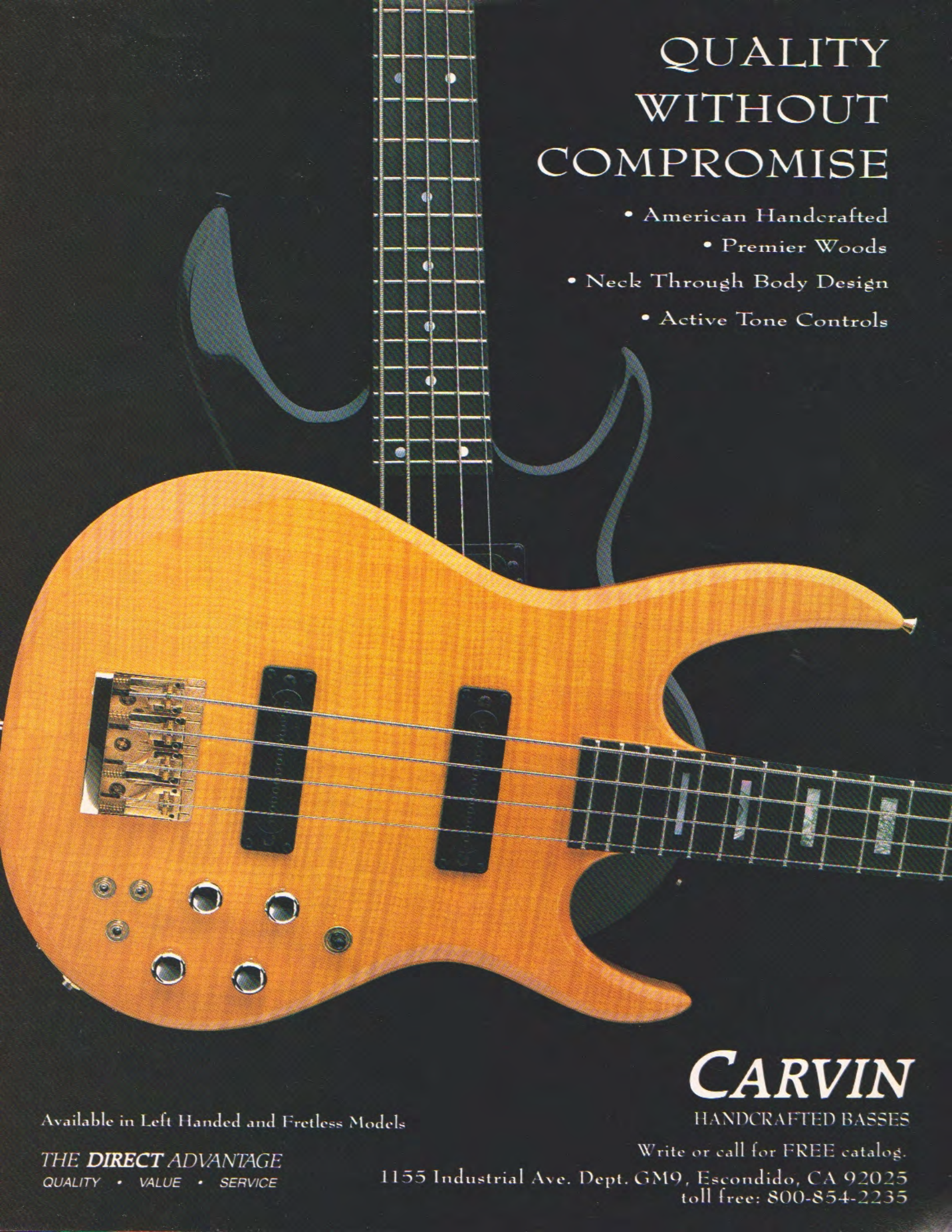
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Continued from Page 105

It's also a great way to practice when you're away from your guitar.

Triads are often played as four-note chords, with the lowest note doubled an octave higher. This gives the chords a fuller sound, and these shapes are used very often in rock and pop music. (See Staffs 3, 3A and 3B.)

All examples thus far have shown triad shapes on adjacent strings, primarily because this is how they are most commonly used. At the end of the column I'll illustrate some non-adjacent forms and how to use them.

Now it's time for minor triads. For simplicity's sake, let's stick to the key of A, and all we have to do to form minor triads is to replace C#, the major third, with C♮, the minor third (b3). Staffs 4, 4A, 4B and 4C illustrate these shapes. The use of the chord names A/C# and A/E as well as Am/C and Am/E is to aid in the recognition of the inversions; any "A" type chord can be used for A and any "Am" type chord can be used for Am.

So far, we've covered the most commonly used triad shapes (we'll save diminished and augmented triads for a separate column of their own). Now let's move on to seventh chords, which are the next step up from triads. Seventh chords are made up of the 1st, 3rd, 5th and 7th tones of a scale, and in A major, the notes are A (root), C# (3rd), E (5th) and G# (7th). (See Staff 5.) Because the Amaj7 chord is hard to play in this position, let's rearrange the notes. (See Staff 5A.) Now let's move the chord up the neck as we did with the triads. (See Staff 6.) Notice that the last chord in the sequence has G#, the ma7th, in the bass. This is known as a 3rd inversion major seventh chord. The next step is to play these chords on the bottom four strings and the top four strings, as illustrated on Staffs 6A and 6B.

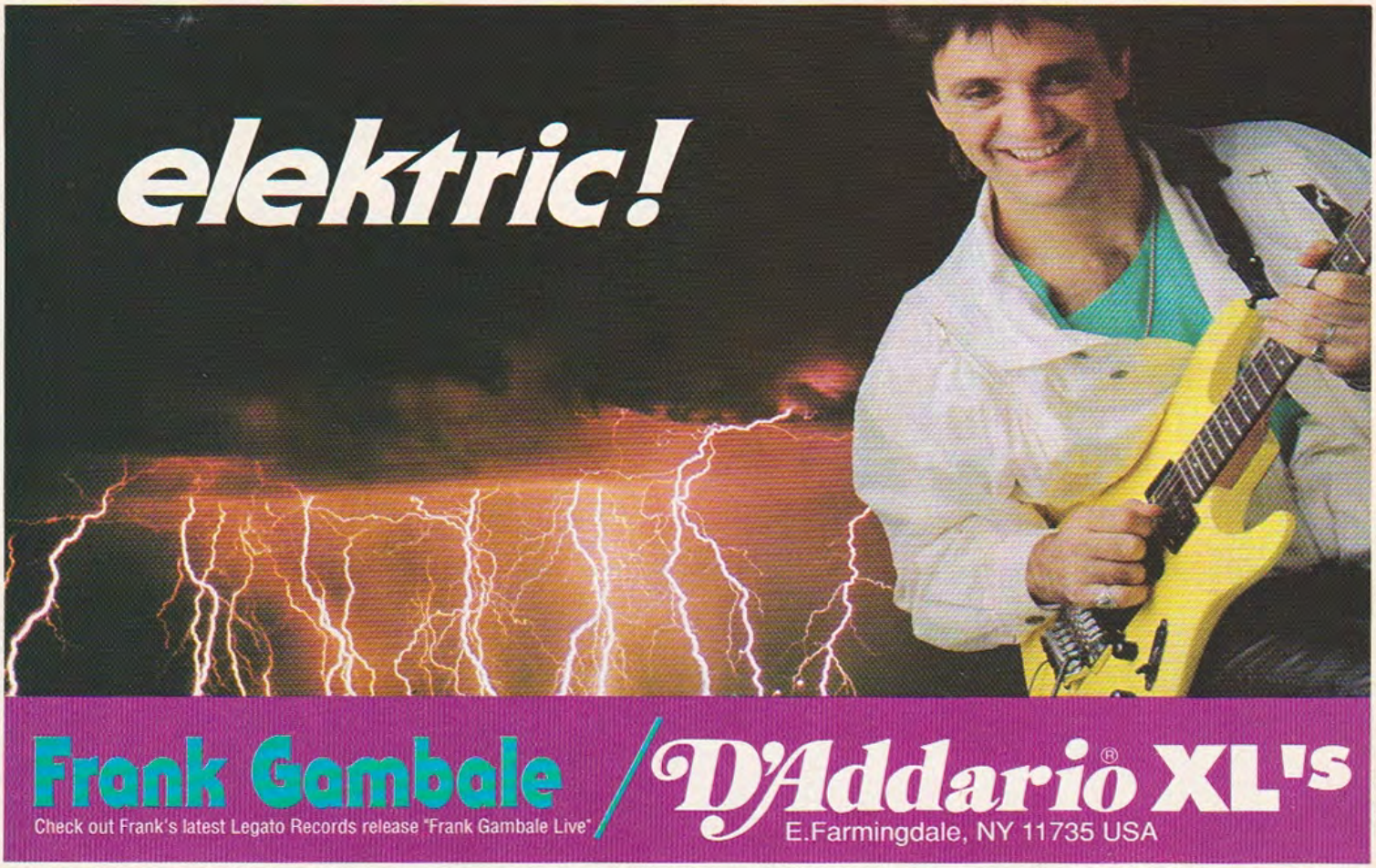
Two other commonly used seventh chords are dominant seventh and minor seventh. To form a dominant seventh chord, lower the seventh in a maj7 chord one half-step. In A, this translates to G#, moving down to G♮, and as G# is known intervallically as the 7, G♮ is known as the b7. Hence, an A7 chord is spelled: A (root), C#(3), E(5), G(b7). Staffs 7, 7A and 7B illustrate A7 chord forms on the bottom, middle and top four strings, respectively.

To form minor seventh chords, lower the third in a dominant seventh chord one half-step to a minor third. In A, C#(3) becomes C♮ (b3). The Am7 chord is spelled: A(root), C(b3), E(5), G(b7). All forms on the three string groups are shown in Staffs 8, 8A and 8B.

That's a lot of shapes to remember. A good way to get these forms down is to compare each chord type on a given string group in a given position. Staff 9 shows examples of this. Chord forms on the top four strings are shown. Do the same thing on the other string groups. Another way of getting the shapes down is to play a chord progression using every possible combination of chord forms. Playing the chord progression to "Autumn Leaves" in this manner makes a great exercise. (See Staff 10.) Included in this exercise are all the chord types we've discussed, plus m7b5. The progression is shown twice and I've chosen the voicings shown because of the clear "voice leading" from chord to chord. Work the progression out on all other string groups, using as many different forms as you can.

Earlier in the column, I mentioned triad forms using non-adjacent strings. This concept was shown to me by jazz great Pat Martino, and other jazz guitarists such as Pat Metheny and John Scofield have used it to great effect. (See Staff 11.)

Well, we've barely scratched the surface of chord construction, but we're out of space. Memorizing all the chord forms shown in this column, plus establishing a firm understanding of the theory involved is invaluable. Until my next column on Chord Construction, check out Ted Greene's book, *Chord Chemistry*. See you next month.



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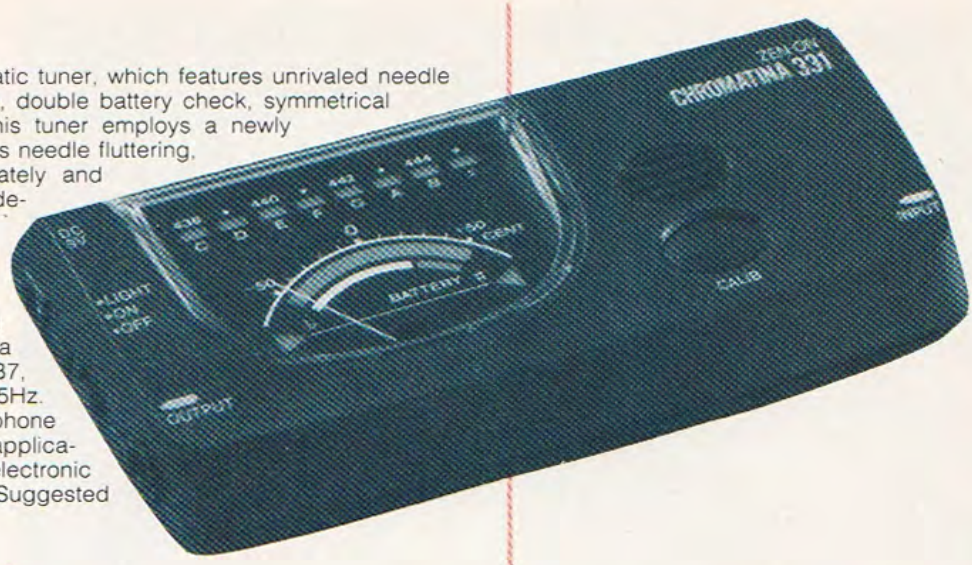

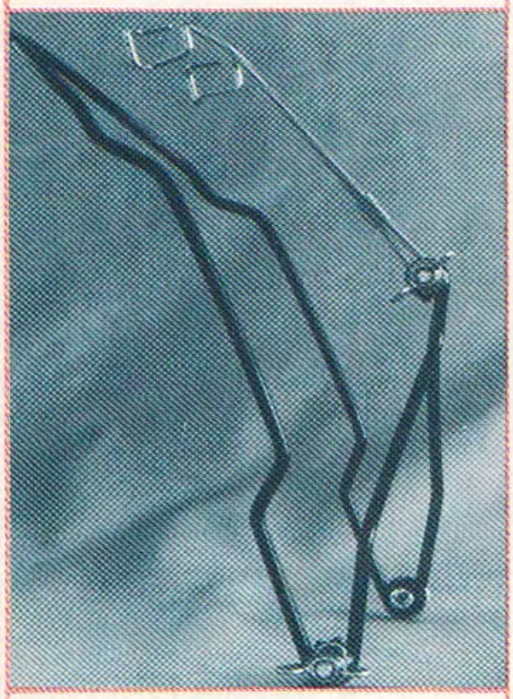

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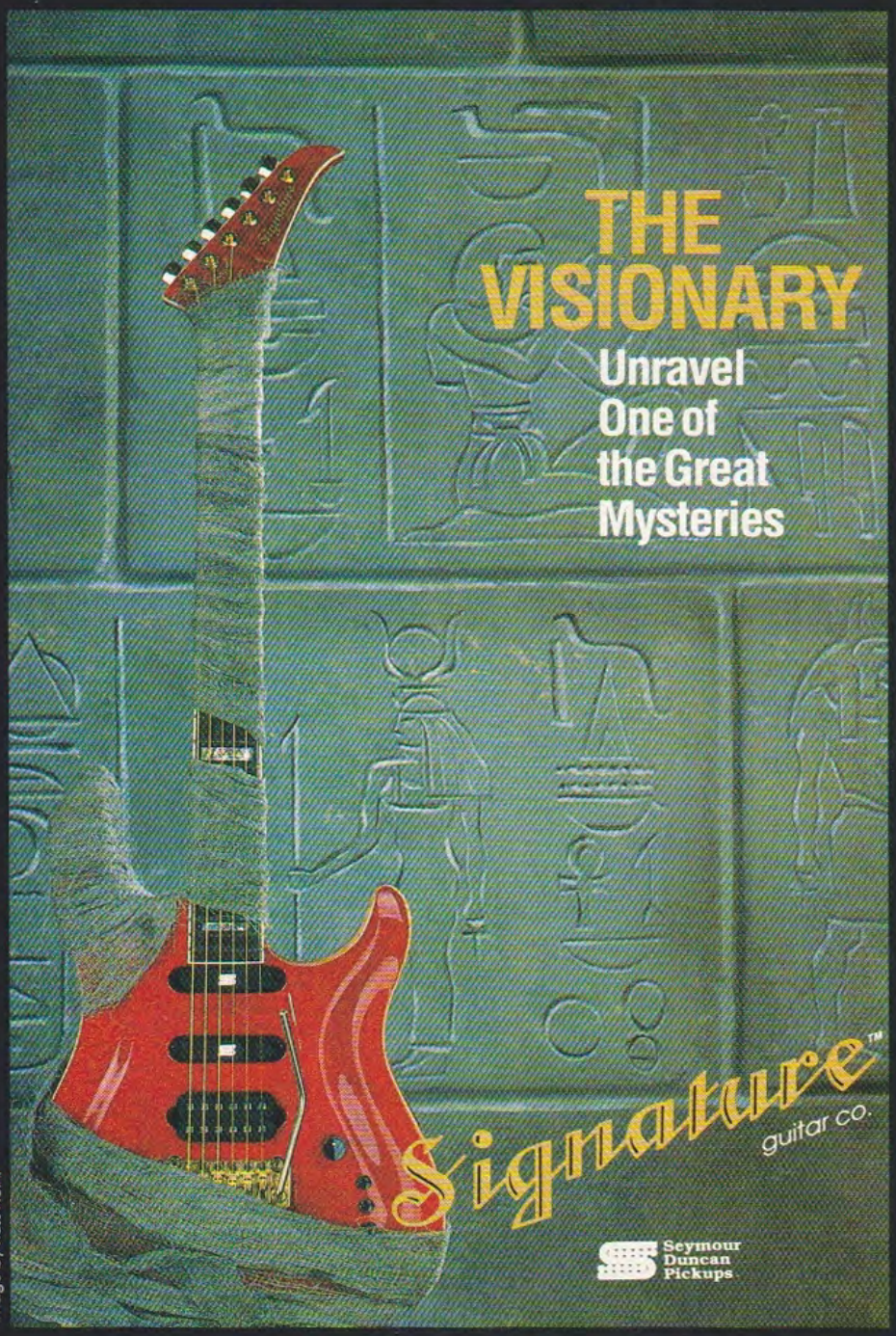

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Continued from page 5

Randall, has had his live version of "Bodhisattva," featuring Jeff Baxter, in the can, just waiting for an opportunity to unveil it. Buck Dharma composed and recorded his rockin' tune, "Gamera Is Missing," during short breaks between Blue Oyster Cult tours. Vinnie Moore composed "Free," and then recorded—or, more likely, burned—it into the tape, and mixed it, in one night. Reckless Fable, a pseduonym for the infamous Jack Butler (which is the screen name of another of our former Guitar Secrets sharers), steered us to his one-time "favorite solo" on "Western Vacation," from the band of the same name, led by Marty Schwartz, on Reckless's own Akashic records. As a bonus, we added Bass Secrets columnist, Randy Coven's, tasty bass showpiece, "Tree" and "The Shakes," a hot shuffle by a kid named Blues Saraceno, who you will be reading more about in this issue.

After all the unsolicited cassettes, it was word of mouth that was responsible for Blues Saraceno being the first signing at GUITAR Recordings. The mouths belonged to Pete Morticelli, Vinnie Moore's manager, and Steve Blucher of DiMarzio. Having read our callboard ad, they both chimed in almost simultaneously, that this 16-year-old from Connecticut was who we were looking for. Blues sent a demo tape of three songs, and when I heard the first tune, a ballad, I knew right then that he would indeed be our first signing. Those three songs kick off *Never Look Back*, in the same order in which I first heard them. We haven't looked back since.

Coming next, I don't think you'll be seeing "Who is Randy?" all over future editions of the magazine. That's because readers already know Randy Coven. What is less well known is that a few years ago a fine drummer named Todd Turkisher gave me a copy of *Funk Me Tender* for review. Here was funk and rock and a taste of jazz all meshed together for a perfect car tape. There was even a hot guest solo from Randy's bud, Steve Vai, on the title track. I loved it. So, when Billy Sheehan was about to leave the Bass Secrets column, I called Randy and invited him to take over. Now we're re-releasing *Funk Me Tender*, because, hey, I'm not the only one who drives a car around here.

Well, the tapes are continuing to pile up, and the next set of signings is starting to take shape. There are tons of guitarists who have the goods. The key to being signed, however, is to also have the compositions.

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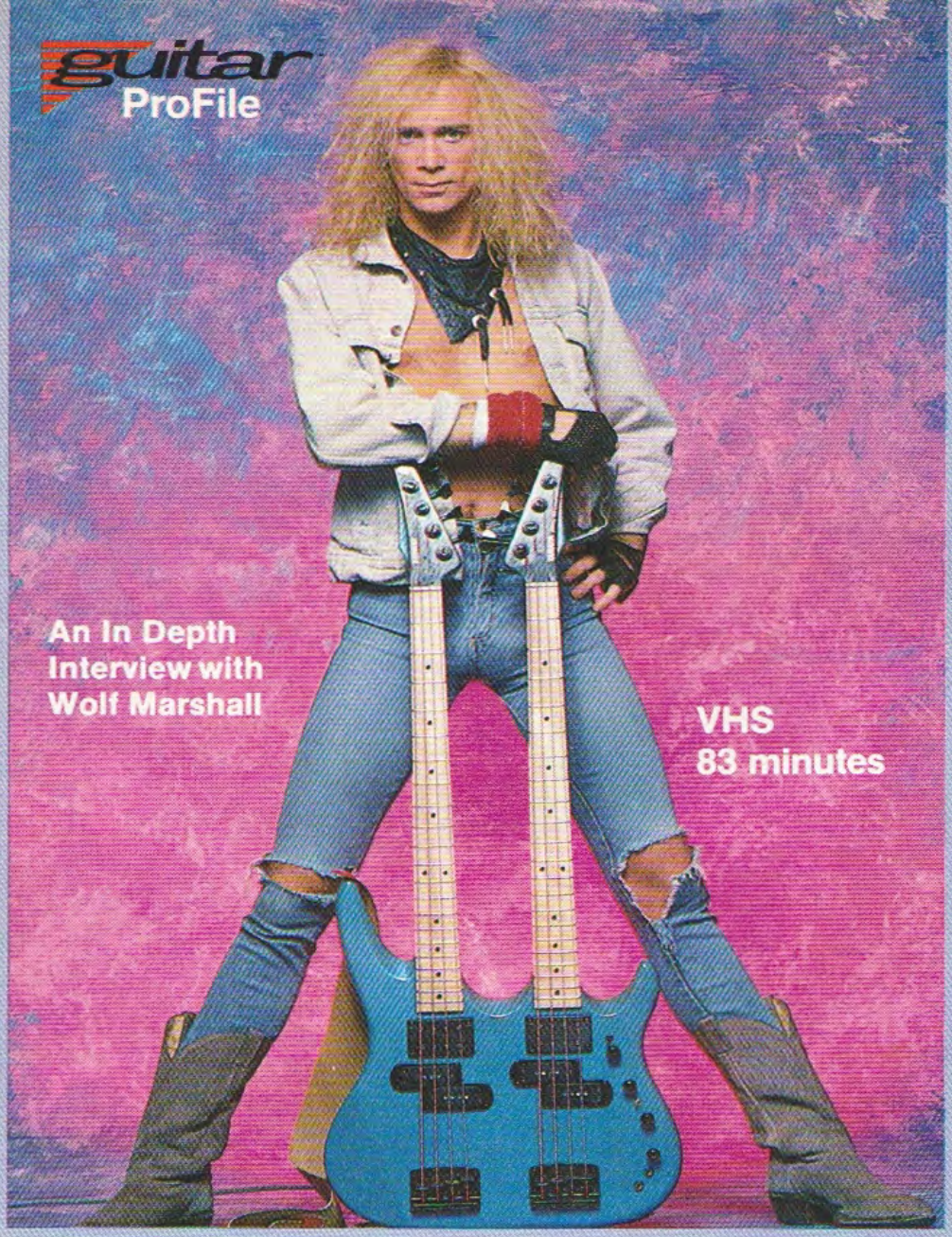

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JOHN FLANSBURGH/THEY MIGHT BE GIANTS

IDEA MAN

It was, in its own perverse way, appropriate that John Flansburgh, seemingly on a whim, should have at the last minute decided to relocate our interview from the esteemed and sedate pastry shoppe, DiBerti's,in lower Manhattan, to a tiny, Souvlaki shack a couple of blocks south, where the piped in bouzouki music on the Greek radio station provided a demented obbligato to our taped conversation, which nearly obliterated most of his ingenious and perspicacious comments on the life and times of his ingenious and perspicacious combo, They Might Be Giants. They Might Be Giants are mainly about sound, anyway, odd and incongruous juxtapositions of familiar music, popping up in the most ludicrous of contexts—the brief koto-like solo in "Ana Ng," for instance, the single perfect ding in "Shoehorn with Teeth"—slithering between your synapses like a bubble in a bathysphere.

THEY MIGHT BE GIANTS

By Bruce Pollock

"Actually, I got into music through recording," says Flansburgh, not surprisingly. "I think my first interest in sound was working with a tape recorder my father brought home when I was ten years old." As the designated guitarist of They Might Be Giants, Flansburgh is less the typical rock 'n' roll equivalent of a Teddy Roosevelt, who speaks softly but carries a big shtick, than he is a Calvin Coolidge, who would choose not to play. "I've always hated solos," he states. "I wasn't in a band until I was twenty, and so I didn't get into all the standard "make your show longer" things, where I think it originally came out of. I never idolized rock guitarists. I know a lot of people get into music because they think that one musician is so cool that they just want to be more like that person than anything else. I've never felt that way. Even guitarists that I really love, I merely like their solos. I think it's kind of lazy for a rock band. I mean, in jazz or improvisational music, it's a different thing, because it's more what your focus is on. I think for pop music, it's very rare you find a solo that's worth hearing. Robert Quine has done a couple of good pop solos; Richard Thompson has done some compelling musical things that can actually be categorized as solos. George Harrison is a perfect example of someone who has complete-

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- **Jake E. Lee** - Killer of Giants
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Songs correspond to the
pril, May & June '88 issues.

ly put a song over the top with a part, but it's not what I'd call a solo.

"I think not having a great technical facility right off the bat probably helped me more than I realized, because I had no crutches to rely on. You really get into "If I do this kind of trick, it'll have this-and-this kind of impact." When you really can't play, you have to have ideas. That's the only thing that you can present. A lot of the best musical ideas are really simple ideas.

"If I hadn't been 17 in 1977, I don't think that I'd be the kind of guitarist that I am. I'd have probably worked harder, trying to know what people who went to Berklee know. But when I learned, the entire notion of learning how to play the guitar was incredibly bogus. That was so obviously not the point of a guitar player. Being a guitar player was an anti-social act. It was like more of a statement of defiance."

One doesn't immediately think of these two Science Lab types, the Johns, Flansburgh and Linnell, as in any way defiant. Yet, in following in the footsteps of some thinking man's geniuses of rock, like Randy Newman, Elvis Costello and Buddy Holly, Flansburgh, for one, has produced a look that is as defiant as a spitball between the eyes of pop glamour and pretense, and one that melds perfectly with their droll sound: Spike Jones meets PDQ Bach and takes him to a performance of the Firesign Theater. So you can call They Might Be Giants hip or you can call them square, but please, don't call them Weird Al Yankovich.

"I hate insincerity as a genre, and it really saddens me when people compare us to Weird Al," Flansburgh laments. "If there's any relationship, I'd feel it's more like the opposite." Yet Flansburgh is easily as existential as Tuli Kupferberg of the Fugs was, when he discovered that marines in Vietnam were wearing "Kill For Peace" on their helmets. Sometimes, no matter what you do, people aren't going to get the joke.

"But maybe they did," says Flansburgh, like a true Zen conehead. "It's like not everybody who wore a helmet in Vietnam wanted to wear a helmet. So even when you think they didn't get the joke, they *did* get the joke. There is that thing about life. You never really know. Even though I think that we're probably largely misunderstood—that's okay. I just don't like being reminded of it."

Enough people *have* gotten the joke, and appreciated the nuances of They Might Be Giants' textured, conceptual, quirky, kaleidoscopic approach to sound and music, for a major label to be sponsoring their next album, for their last Lp, the independently released *Lincoln*, to have succeeded on the Album Charts, and for *Esquire* magazine to name them to their honor roll of distinguished persons under 40. These occurrences have produced in Flansburgh a decided nostalgia for the old days of creative obscurity. "I guess we'll probably get a lot more famous than we ever thought we'd be," he says. "We're already more famous than we thought we'd be. But the great thing about being in a band that nobody cares about, is that you can really hone your fine points. I think we were graciously granted total obscurity when we started, which allowed us to be brave and to develop. I think that it's a nice place to be, actually, as long as you can pay the rent."

Fame does have certain advantages, he will admit. "One thing I've done is I've actually bought the tape recorder that we recorded our last record on, and brought it back to my house. Working with your own semi-pro unit is much more flexible, whereas, if you go into the Power Station and you tell the guy operating the 24-track thing, "Flip those 2" reels over because I want to do something backwards, maybe it won't work, but that's what I want to do," they won't do it, because he's got to align the whole damn thing, and it'll take forever. The striking thing about studios is that they're totally focused on making passive, commercial music that has no edge to it at all; they just want to sound like everything else on the radio. It's mostly fear that somehow transforms you into sounding like that. Most of our aesthetic judgements are pretty random to a lot of other people, but they make absolute sense to us. When we do a piano sound, for instance, there's almost an aesthetic of making sure that it's so loud it makes your head kick back a bit. If it doesn't have that kind of quality, then it's really not important putting it there. It's like the whole thing with the sound of the guitar in the Beatles—it was an incredible guitar sound that you wouldn't know was possible to get through a modern studio. They wouldn't let you mess up the equipment at that level. So I think that the big problem we're in with people who make commercial music is that they don't understand why you want to have stuff like that."

Within the They Might Be Giants aesthetic are numerous offbeat nuggets. "We realized that the best way to get a convincing kick-drum sound was just by tapping your thumb on the top of the microphone," Flansburgh reveals. "I recorded the vocals to "You'll Miss Me," on the last album, through a Chandler Tube Driver distortion unit, which is, by the way, one of the finest things available for the guitar. It's half of my live sound. The Chandler company makes really inventive and interesting stuff. The

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THEY MIGHT BE GIANTS

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Tube Driver is ingenious. They overdrive a tube to put inside a Marshall amplifier, only it's a foot pedal. I mean, it's so obvious, it only took twenty years."

Which is just about how long Flansburgh and Linnell have known each other. "When we met, John was into early Zappa, and got me into Zappa. I think that we're both heavily into the x-factor in songs, like the way Roy Orbison's voice sounds a lot of the time. In a way, a lot of our songs lyrically have these radical right or left turns that derail you from the natural course of events. The way we put down a lot of the instruments is meant to keep you involved. I know we seem really psychotic to a lot of people, because how much do we need to change something over the course of three minutes? But even a three minute song is a long period of time to hear sounds you've heard before. There are few sounds you haven't actually experienced. We hear incredible amounts of music in films and TV, and we're exposed to every kind of stuff. We know what African pop music sounds like. A few years ago, there was no such thing as African pop, and I think it's important not to shut yourself off to it. What really speaks to you, though, has to be somehow greater."

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